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ABSTRACT

This index is a portion of a Ph.D. dissertation that explores in depth the role of music in secondary school related arts and humanities programs. The index contains a description of course guide materials for such programs currently being offered in secondary schools throughout the country. Thirty-five states are covered. For Volume I see TE 002 551. (CK)

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FINAL REPORT

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THE INDEXING AND DISSEMINATION OF CURRICULUM GUIDES FOR THE ARTS AND HUMANITIES

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EASTMAN SCHOOL OF MUSIC OF
THE UNIVERSITY OF ROCHESTER
ROCHESTER, NEW YORK

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BUREAU OF RESEARCH

THIS INDEX IS A PORTION OF THE PRINCIPAL INVESTIGATOR'S PH.D. DISSERTATION WHICH EXPLORES IN DEPTH THE ROLE OF MUSIC IN SECONDARY SCHOOL RELATED ARTS AND HUMANITIES PROGRAMS.

ACKNOWLEDGEMENTS

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TABLE OF CONTENTS

INTRODUCTION X

OUTLINE FORMAT XI

SCHOOL PROGRAMS

ALABAMA 1

COFFEE HIGH SCHOOL, FLORENCE 1
TUSCALOOSA HIGH SCHOOL, TUSCALOOSA 2

ARIZONA 4

CANYON DEL ORO HIGH SCHOOL, TUCSON 4
CHANDLER HIGH SCHOOL, CHANDLER 6
PARADISE VALLEY HIGH SCHOOL, PHOENIX 8

ARKANSAS 11

PINE BLUFF HIGH SCHOOL, PINE BLUFF 11
SAINT ANNE'S HIGH SCHOOL, FORT SMITH 13

CALIFORNIA 15

BAKERSFIELD HIGH SCHOOL, BAKERSFIELD 15
CLAREMONT HIGH SCHOOL, CLAREMONT 17
LIVERMORE HIGH SCHOOL, LIVERMORE 19
MARTINEZ UNIFIED SCHOOL DISTRICT, MARTINEZ 21
NAPA VALLEY UNIFIED SCHOOL DISTRICT, YOUNTVILLE . . . 23
OAKLAND HIGH SCHOOL, OAKLAND 24
SAN GORGONIO HIGH SCHOOL, SAN BERNARDINO 26
SAN LEANDRO UNIFIED SCHOOL DISTRICT, SAN LEANDRO . . 28
SAN MARINO HIGH SCHOOL, SAN MARINO 30
SAN MATEO HIGH SCHOOL, SAN MATEO 32
SAN RAMON HIGH SCHOOL, DANVILLE 34
SWEETWATER UNION HIGH SCHOOL, CHULA VISTA 36
TORRANCE UNIFIED SCHOOL DISTRICT, TORRANCE 38
VALLEJO UNIFIED SCHOOL DISTRICT, VALLEJO 40
VISALIA UNION HIGH SCHOOL, VISALIA 42

COLORADO 44

CENTENNIAL HIGH SCHOOL, PUEBLO 44
FORT COLLINS HIGH SCHOOL, FORT COLLINS 46

CONNECTICUT 48

BASSICK HIGH SCHOOL, BRIDGEPORT 48
DANIEL HAND HIGH SCHOOL, MADISON 50
RIDGEFIELD HIGH SCHOOL, RIDGEFIELD 51
SAGE PARK JUNIOR HIGH SCHOOL, WINDSOR 54

TORRINGTON HIGH SCHOOL, TORRINGTON 56
WEST HARTFORD PUBLIC SCHOOLS, WEST HARTFORD 58
WETHERSFIELD HIGH SCHOOL, WETHERSFIELD 60
WOODROW WILSON HIGH SCHOOL, MIDDLETOWN 62

DELAWARE 65

BRANDYWINE HIGH SCHOOL, WILMINGTON 65
JOHN DICKINSON HIGH SCHOOL, WILMINGTON 67

FLORIDA 70

APOPKA MEMORIAL HIGH SCHOOL, APOPKA 70
COLONIAL HIGH SCHOOL, ORLANDO 72
MAINLAND SENIOR HIGH SCHOOL, DAYTONA BEACH 73
MANATEE HIGH SCHOOL, BRADENTON 76
NEW SMYRNA BEACH SENIOR HIGH SCHOOL, NEW SMYRNA BEACH 77
OAK RIDGE HIGH SCHOOL, ORLANDO 78
OVIEDO HIGH SCHOOL, OVIEDO 80
SOUTH EAST HIGH SCHOOL, BRADENTON 82

IDAHO 84

BOISE INDEPENDENT SCHOOL DISTRICT, BOISE 84

ILLINOIS 85

CARBONDALE COMMUNITY HIGH SCHOOL, CARBONDALE 85
DE KALB HIGH SCHOOL, DE KALB 87
ELK GROVE HIGH SCHOOL, ELK GROVE VILLAGE 89
IMMACULATE HEART OF MARY HIGH SCHOOL, WESTCHESTER . . 91
LYONS TOWNSHIP HIGH SCHOOL, LAGRANGE 93
MAINE TOWNSHIP HIGH SCHOOL SOUTH, PARK RIDGE . . . 95
SHELBYVILLE HIGH SCHOOL, SHELBYVILLE 98
WHEATON NORTH HIGH SCHOOL, WHEATON 100

INDIANA 102

ELKHART HIGH SCHOOL, ELKHART 102

IOWA 104

AMES SENIOR HIGH SCHOOL, AMES 104
BETTENDORF HIGH SCHOOL, BETTENDORF 106
BURLINGTON HIGH SCHOOL, BURLINGTON 109
CHARLES CITY SENIOR HIGH SCHOOL, CHARLES CITY . . . 111
KEOKUK SENIOR HIGH SCHOOL, KEOKUK 113
SAC COMMUNITY HIGH SCHOOL, SAC CITY 115

KANSAS 117

EMPORIA SENIOR HIGH SCHOOL, EMPORIA 117

KENTUCKY 119

DOSS HIGH SCHOOL, LOUISVILLE 119

MASSACHUSETTS 120

AMHERST REGIONAL HIGH SCHOOL, AMHERST 120

MICHIGAN 122

ACADEMY OF THE SACRED HEART, BLOOMFIELD HILLS . . . 122
ANN ARBOR PIONEER HIGH SCHOOL, ANN ARBOR 124
BEECHER HIGH SCHOOL, FLINT 126
BENTLY HIGH SCHOOL, LIVONIA 128
BLISSFIELD HIGH SCHOOL, BLISSFIELD 131
OAK PARK HIGH SCHOOL, OAK PARK 133
SAULT STE. MARIE SENIOR HIGH SCHOOL, SAULT STE. MARIE 135
SHRINE HIGH SCHOOL, ROYAL OAK 137
TRENTON HIGH SCHOOL, TRENTON 138

MINNESOTA 142

ALBERT LEA SENIOR HIGH SCHOOL, ALBERT LEA 142
EDINA INDEPENDENT SCHOOL DISTRICT, EDINA 144

MISSOURI 145

DAVID H. HICKMAN HIGH SCHOOL, COLUMBIA 145
HAZELWOOD SENIOR HIGH SCHOOL, FLORISSANT 147
LAFAYETTE HIGH SCHOOL, BALLWIN 149
UNION HIGH SCHOOL, UNION 151

MONTANA 152

BILLINGS WEST HIGH SCHOOL, BILLINGS 152
GREAT FALLS HIGH SCHOOL, GREAT FALLS 154
HELLGATE HIGH SCHOOL, MISSOULA 156

NEW JERSEY 158

ATLANTIC CITY HIGH SCHOOL, ATLANTIC CITY 158
AUDUBON HIGH SCHOOL, AUDUBON 160
BERGENFIELD HIGH SCHOOL, BERGENFIELD 162
BERNARDS HIGH SCHOOL, BERNARDSVILLE 164
BRIDGEWATER-RARITAN HIGH SCHOOLS (EAST AND WEST), RARITAN 166
CARTARET HIGH SCHOOL, CARTARET 168
CLIFTON SENIOR HIGH SCHOOL, CLIFTON 170
EAST ORANGE HIGH SCHOOL, EAST ORANGE 172
FAIR LAWN HIGH SCHOOL, FAIR LAWN 174
HACKETTSTOWN HIGH SCHOOL, HACKETTSTOWN 177
HIGH POINT REGIONAL HIGH SCHOOL, SUSSEX 179
HOPEWELL VALLEY CENTRAL HIGH SCHOOL, PENNINGTON . . . 182

THE LAWRENCEVILLE SCHOOL, LAWRENCEVILLE 184
LIVINGSTON HIGH SCHOOL, LIVINGSTON 185
MEMORIAL HIGH SCHOOL, EAST PATERSON 187
MONTCLAIR HIGH SCHOOL, MONTCLAIR 189
MORRIS HILLS HIGH SCHOOL, ROCKAWAY 191
MOUNTAIN LAKES HIGH SCHOOL, MOUNTAIN LAKES 193
NEW PROVIDENCE HIGH SCHOOL, NEW PROVIDENCE 196
PASCACK VALLEY REGIONAL HIGH SCHOOL DISTRICT 198
PASCACK VALLEY HIGH SCHOOL, HILLSDALE
PASCACK HILLS HIGH SCHOOL, MONTVALE
PENNSAUKEN HIGH SCHOOL, PENNSAUKEN 201
RIVER DELL REGIONAL SENIOR HIGH SCHOOL, ORADELL . . . 203
SCOTCH PLAINS-FANWOOD HIGH SCHOOL, SCOTCH PLAINS . . 206
TRENTON CENTRAL HIGH SCHOOL, TRENTON 208
WOODBRIDGE SENIOR HIGH SCHOOL, WOODBRIDGE 209

NEW MEXICO 211

CARLSBAD SENIOR HIGH SCHOOL, CARLSBAD 211
LOS ALAMOS HIGH SCHOOL, LOS ALAMOS 213
SANDIA HIGH SCHOOL, ALBUQUERQUE 215
MANZANO HIGH SCHOOL, ALBUQUERQUE 215
SANTA FE HIGH SCHOOL, SANTA FE 217

NEW YORK 219

BRIGHTON HIGH SCHOOL, ROCHESTER 219
BRONXVILLE HIGH SCHOOL, BRONXVILLE 221
CLARKSTOWN SENIOR HIGH SCHOOL, NEW CITY 223
CLINTON CENTRAL SCHOOL, CLINTON 225
COBLESKILL CENTRAL SCHOOL, COBLESKILL 227
EASTRIDGE HIGH SCHOOL, ROCHESTER 229
FRANKLIN DELANO ROOSEVELT HIGH SCHOOL, HYDE PARK . . 232
GARDEN CITY SENIOR HIGH SCHOOL, GARDEN CITY 235
GLENS FALLS SENIOR HIGH SCHOOL, GLENS FALLS 237
HEMPSTEAD PUBLIC SCHOOLS, HEMPSTEAD 239
HERRICKS SENIOR HIGH SCHOOL, NEW HYDE PARK 241
HORACE GREELEY HIGH SCHOOL, CHAPPAQUA 243
KENMORE WEST AND KENMORE EAST HIGH SCHOOLS, KENMORE . 245
LA FAYETTE CENTRAL HIGH SCHOOL, LA FAYETTE 247
LINCOLN HIGH SCHOOL, YONKERS 249
LINDENHURST SENIOR HIGH SCHOOL, LINDENHURST 255
NORTH SENIOR HIGH SCHOOL, GREAT NECK 258
NORTHPORT HIGH SCHOOL, NORTHPORT, LONG ISLAND . . . 260
OXFORD ACADEMY AND CENTRAL SCHOOL, OXFORD 262
RYE HIGH SCHOOL, RYE 264
SCARSDALE HIGH SCHOOL, SCARSDALE 266
SOMERS HIGH SCHOOL, LINCOLNDALE 268
UTICA FREE ACADEMY, UTICA 270
WEST BABYLON HIGH SCHOOL, WEST BABYLON, LONG ISLAND . 272
WINDSOR CENTRAL SCHOOL, WINDSOR 274

NORTH CAROLINA 275

PISGAH SENIOR HIGH SCHOOL, CANTON 275

OHIO

ANDERSON HIGH SCHOOL, CINCINNATI 277
MEADOWDALE HIGH SCHOOL, DAYTON 278
NORWOOD HIGH SCHOOL, NORWOOD 281

OREGON 283

MARSHALL HIGH SCHOOL, PORTLAND 283
SWEET HOME HIGH SCHOOL, SWEET HOME 285

PENNSYLVANIA 286

A. D. EISENHOWER HIGH SCHOOL, NORRISTOWN 286
CLAIRTON HIGH SCHOOL, CLAIRTON 288
DALLASTOWN JUNIOR-SENIOR HIGH SCHOOL, DALLASTOWN . . 290
FOREST CITY REGIONAL HIGH SCHOOL, FOREST CITY . . . 292
MT. LEBANON HIGH SCHOOL, PITTSBURGH 294
NORTH ALLEGHENY SENIOR HIGH SCHOOL, PITTSBURGH . . . 297
SELINSGROVE AREA HIGH SCHOOL, SELINSGROVE 301

RHODE ISLAND 303

CRANSTON HIGH SCHOOL EAST, CRANSTON 303
MIDDLETOWN HIGH SCHOOL, MIDDLETOWN 305
WESTERLY HIGH SCHOOL, WESTERLY 307

SOUTH CAROLINA 309

DREHER HIGH SCHOOL, COLUMBIA 309

SOUTH DAKOTA 311

CUSTER HIGH SCHOOL, CUSTER 311
IMMACULATE CONCEPTION INDIAN MISSION SCHOOL, STEPHEN . 313
LEMMON HIGH SCHOOL, LEMMON 314
WEBSTER HIGH SCHOOL, WEBSTER 316

UTAH 318

BONNEVILLE HIGH SCHOOL, OGDEN 318

VERMONT 320

SPRINGFIELD SENIOR HIGH SCHOOL, SPRINGFIELD 320
WINDSOR HIGH SCHOOL, WINDSOR 322

VIRGINIA 324

ALEXANDRIA PUBLIC HIGH SCHOOLS 324
ARLINGTON COUNTY PUBLIC SCHOOLS 327
WAKEFIELD HIGH SCHOOL 328
WASHINGTON-LEE HIGH SCHOOL 329
YORKTOWN HIGH SCHOOL 329
HAMPTON CITY SCHOOLS, HAMPTON 331
WOODBRIDGE SENIOR HIGH SCHOOL, WOODBRIDGE 333

WASHINGTON 335

MOUNT TAHOMA HIGH SCHOOL, TACOMA 335
THE SHADLE PARK HIGH SCHOOL, SPOKANE. 337
VANCOUVER PUBLIC SCHOOLS 339
COLUMBIA RIVER HIGH SCHOOL
HUDSON'S BAY HIGH SCHOOL
FORT VANCOUVER HIGH SCHOOL

WEST VIRGINIA 341

MULLENS HIGH SCHOOL, MULLENS 341
PARKERSBURG SOUTH HIGH SCHOOL, PARKERSBURG 343

WISCONSIN 345

ARROWHEAD HIGH SCHOOL, HARTLAND 345
HAMILTON HIGH SCHOOL, SUSSEX 347

APPENDICES

APPENDIX A 351
STATE EDUCATION DEPARTMENT TEACHERS' PLANNING GUIDES

APPENDIX B 352
TEACHERS' PLANNING GUIDES FOR CITY SCHOOL SYSTEMS

BIBLIOGRAPHY 354

INTRODUCTION

THIS INDEX CONTAINS A DESCRIPTION OF COURSE GUIDE MATERIALS FOR RELATED ARTS AND HUMANITIES PROGRAMS PRESENTLY BEING OFFERED IN SECONDARY SCHOOLS THROUGHOUT THE COUNTRY. NOT ONLY THE COURSE GUIDES THEMSELVES HAVE BEEN USED IN ASSEMBLYING THE INDEX, BUT ALSO THE OTHER MATERIALS AND LETTERS SENT IN RESPONSE TO AN APPEAL FOR DESCRIPTIVE INFORMATION CONCERNING THE INDIVIDUAL PROGRAMS.

THE METHOD BY WHICH MATERIALS WERE ACCUMULATED WAS A SYSTEMATIC ONE. LETTERS WERE SENT TO THE FOLLOWING: (1) DIRECTOR OF SECONDARY EDUCATION AT THE STATE DEPARTMENT OF EDUCATION IN EACH OF THE FIFTY STATES; (2) SUPERVISORS OF MUSIC EDUCATION AT THE STATE LEVEL IN EACH OF THE FIFTY STATES; AND (3) HIGH SCHOOL PRINCIPALS AND/OR PROGRAM DIRECTORS IN SCHOOLS WHERE SUCH PROGRAMS WERE KNOWN TO BE IN OPERATION. IN THE TREATMENT OF THE COURSE MATERIALS, OBJECTIVITY AND CONSISTENCY WAS ACHIEVED WITH THE USE OF A STANDARD OUTLINE FORMAT, AND WHEREVER POSSIBLE, THE EXACT WORDING OF THE COURSE GUIDE WAS RETAINED.

THE INDEX DOES NOT PROVIDE A COMPREHENSIVE PICTURE OF ALL RELATED ARTS AND HUMANITIES PROGRAMS EXISTING THROUGHOUT THE COUNTRY; ONLY THOSE FOR WHICH PRINTED MATERIALS WERE RECEIVED ARE REPRESENTED. FORMATIVE PROGRAMS AND THOSE WHOSE MATERIALS ARE IN PREPARATION OR REVISION COULD NOT BE INCLUDED.

FURTHERMORE, THE MANNER OF SELECTING INFORMATION AND INTERPRETING THE CONTENT OF A COURSE DOCUMENT CERTAINLY ADMITS LIMITATIONS. PRINTED OUTLINES AND CURRICULUM GUIDES, NO MATTER HOW COMPLETE, REFLECT THE ACTUAL PROGRAM ONLY TO A CERTAIN DEGREE. WHEN THIS INFORMATION IS INTERPRETED IN THE INDEX, IT THEN BECOMES THIRD-HAND. OCCASIONALLY THEREFORE, THE COURSE DESCRIPTION MAY APPEAR INCOMPLETE. FOR EXAMPLE, IF NO CLASS ACTIVITIES ARE LISTED IN THE COURSE MATERIALS THE INDEX WILL INDICATE THAT OMISSION; IN REALITY MANY ACTIVITIES MAY BE INCLUDED AS THE COURSE IS IMPLEMENTED. ALSO, FROM THE COURSE GUIDE ALONE, IT IS DIFFICULT TO DETERMINE JUST HOW EXTENSIVELY ANY ONE SUBJECT AREA IS TREATED. THIS, TOGETHER WITH A DEEP INSIGHT INTO THE MANNER IN WHICH THE TOTAL PROGRAM OR ANY PHASE OF IT IS HANDLED COULD BE GAINED ONLY WITH FIRST-HAND CONTACT WITH THE FACULTY AND STUDENTS.

IT IS HOPED, HOWEVER, THAT FOR CERTAIN PURPOSES THE INDEX WILL HAVE VALUE. IT IS A STARTING POINT, A SOURCE OF INFORMATION FOR EDUCATORS ON A NATIONAL SCALE. AS A BIBLIOGRAPHICAL TOOL IT CITES MUCH OF WHAT IS AVAILABLE IN PRINTED FORM PERTAINING TO THE DEVELOPMENT OF RELATED ARTS AND HUMANITIES PROGRAMS IN SECONDARY SCHOOLS. LIKEWISE, THE COMPUTER-STORED DATA HAS THE FACILITY TO YIELD PRINT-OUTS OF SELECTED PORTIONS OF THE INDEX.

ALL COURSE DOCUMENTS FOR THE PROGRAMS TREATED IN THE INDEX ARE BEING DONATED TO THE SIBLEY MUSIC LIBRARY OF THE EASTMAN SCHOOL OF MUSIC (SWAN STREET, ROCHESTER, NEW YORK 14604). THESE WILL BE AVAILABLE THROUGH INTER-LIBRARY LOAN.

FORMAT OF COURSE DESCRIPTIONS

NAME OF HIGH SCHOOL

I. SCHOOL LOCATION:

- A. STATE
- B. CITY

II. SCHOOL AND PROGRAM PERSONNEL:

- A. NAME OF PRINCIPAL
- B. NAME OF PROGRAM DIRECTOR
- C. NAMES OF PROGRAM FACULTY

III. COURSE GUIDE DESCRIPTION:

- A. TITLE OF COURSE GUIDE
- B. DATE OF COMPILATION
- C. COST
- D. FORMAT

IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF INITIATION
- B. GENERAL OBJECTIVES
- C. SUBJECT AREAS INCLUDED
- D. SUBJECT AREAS EMPHASIZED
- E. ORGANIZATION AND BRIEF SUMMARY OF COURSE CONTENT
- F. SPECIAL FEATURES OF THE PROGRAM

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS AND METHOD
- B. STUDENT ENROLLMENT:
  - 1. GRADE LEVEL
  - 2. PREREQUISITES
  - 3. REQUIRED, ELECTIVE, GIVEN FOR CREDIT
- C. CLASS ACTIVITIES
- D. EXTRACURRICULAR ACTIVITIES
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT
- F. FUTURE PLANS

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES
- B. BIBLIOGRAPHY
- C. REFERENCE MATERIALS
- D. APPENDICES

MUSIC ABSTRACT: MUSIC CONTENT DESCRIBED IN THE COURSE GUIDE

I. LOCATION:
  A. ALABAMA
  B. FLORENCE

II. SCHOOL AND PROGRAM PERSCNNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, NORMAN HILL
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. DATE OF COMPILATION NOT CITED
  C. COST NOT CITED
  D. DITTO COPIED. 1 PAGE. COMPLETE COURSE GUIDE NOT AVAILABLE. PRINTED MATERIAL DESCRIBES THE PRESENTATION OF ONE SECTION OF THE COURSE WHICH DEALS WITH GERMAN MUSIC.

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES NOT STATED
  C. SUBJECT AREAS: MUSIC, ART, LITERATURE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. ORGANIZATION OF COURSE CONTENT FOR THE TOTAL PROGRAM IS NOT DESCRIBED.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM OF 2 TEACHERS
  B. STUDENT ENROLLMENT NOT DESCRIBED
  C. CLASS ACTIVITIES INCLUDE RESEARCH, WRITING, DISCUSSION, AND LISTENING TO RECORDINGS
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED CN HIS INDIVIDUAL RESEARCH, HIS WORK WITH COMMITTEES, AND CLASS PRESENTATIONS.
  F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION

MUSIC ABSTRACT

FOR EACH 6-WEEK GRADING PERIOD, 2 WEEKS ARE GIVEN TO MUSIC.
A DESCRIPTION OF THE STUDY OF GERMAN MUSIC INCLUDES THE FOLLOWING INFORMATION. THE CLASS IS DIVIDED INTO 5 COMMITTEES; EACH STUDIES ONE OF THE FOLLOWING COMPOSERS: BACH, MOZART, BEETHOVEN, WAGNER, AND RICHARD STRAUSS. STUDENTS DEVOTE 3 DAYS OF CLASS TIME TO LIBRARY RESEARCH, READING, AND WRITING ABOUT THE COMPOSER THEY ARE STUDYING. AFTER THESE 3 DAYS, EACH COMMITTEE PRESENTS ITS FINDINGS TO THE CLASS UNDER THE LEADERSHIP OF A COMMITTEE CHAIRMAN. CRITERIA FOR THE PREPARATION OF THESE CLASS PRESENTATIONS ARE LISTED IN THE COURSE DESCRIPTION.

I. LOCATION:
   A. ALABAMA
   B. TUSCALOOSA

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL, WYNELL BURROUGHS
   B. PROGRAM DIRECTOR NOT CITED
   C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES CURRICULUM
   B. COMPILED IN 1969
   C. COST NOT CITED
   D. DITTO COPIED, 6 PAGES. MIMEOGRAPHED, 8 PAGES.

IV. CHARACTERISTICS OF THE PROGRAM:
   A. PROGRAM INITIATED IN 1968
   B. GENERAL OBJECTIVES:
      TO DEVELOP SOCIAL AND AESTHETIC PERCEPTION.
      TO SEEK MATERIALS TO ANSWER QUESTIONS; TO DEVELOP A MORE CRITICAL ATTITUDE TOWARD SOURCES; TO EXAMINE ALL THE ALTERNATIVES IN A GIVEN SITUATION AND TO ARRIVE AT A CREATIVE SOLUTION.
      TO DEVELOP AND PRACTICE SELF-EVALUATION; TO WORK TO DEVELOP A CLEAR, REALISTIC, YET POSITIVE SELF-IMAGE.
      TO BECOME MORE OPEN-MINDED TOWARD PEOPLE, IDEAS, AND WORKS OF ART; TO DEVELOP A SPIRIT OF OPENNESS TOWARD OTHERS.
   C. SUBJECT AREAS: ART, MUSIC, LITERATURE, DRAMA, HUMAN RELATIONS
   D. AREAS RECEIVE EQUAL EMPHASIS
   E. THEMATIC APPROACH.
      MAJOR HEADINGS, EACH OF WHICH INCLUDE FROM 3 TO 9 LECTURES, ARE AS FOLLOWS: LONELINESS, CREATIVE ATTITUDE, DRAMA, SOUND IN MUSIC AND LITERATURE, MUSIC, HUMAN RELATIONS, AND MISCELLANEOUS TOPICS SUCH AS ECOLOGY AND ASTROLOGY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. TEAM OF 7 TEACHERS, A TEACHER AIDE, AND STUDENT TEACHERS FROM THE UNIVERSITY OF ALABAMA. MOST TEACHERS ATTEND ALL LECTURES.
   B. STUDENT ENROLLMENT: 35 TO 40 STUDENTS IN EACH OF 5 CLASSES
   C. CLASS ACTIVITIES INCLUDE 1 LARGE-GROUP LECTURE EACH WEEK. SMALL GROUPS MEET ONCE A WEEK WITH A TEACHER TO DISCUSS THE LECTURE, READINGS, OR TOPICS OF INTEREST THAT GROW OUT OF THE GROUP WORK. 3 CLASS PERIODS A WEEK ARE SPENT ON READING OR WRITING ASSIGNMENTS, OR ON INDIVIDUAL WORK IN THE HUMANITIES ROOM WITH A TEACHER'S SUPERVISION AND ASSISTANCE. SLIDES, FILMS, AND RECORDINGS ARE USED.
   D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO ART SHOWS, AND SPECIAL GROUPS SUCH AS CITY COMMISSION MEETINGS, HOMEBUILDER'S MEETINGS, AND SLUM AREAS.
   E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED ON HIS COMPLETION OF ASSIGNED ACTIVITIES. A PASS-FAIL SYSTEM IS USED, EXPRESSED WITH THE GRADES "S" FOR SATISFACTORY AND "U" FOR UNSATISFACTORY.
   F. RECOMMENDATIONS ARE CITED FOR INCREASED FACULTY AND ADDITIONAL MATERIALS.

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES NOT INCLUDED
   B. BIBLIOGRAPHY NOT INCLUDED
   C. REFERENCE MATERIALS INCLUDE A LIST OF FILMS
   D. APPENDIX: A SAMPLE LESSON PLAN WITH THE OBJECTIVE OF HAVING THE STUDENT BECOME AWARE OF SOUND AS A FUNDAMENTAL PART OF BOTH LITERATURE AND MUSIC.

MUSIC ABSTRACT

IN THE COURSE OUTLINE, 3 OF THE 7 UNITS INCLUDE REFERENCE TO MUSIC. FOR EXAMPLE, IN THE UNIT ON "LONELINESS," MOOD IN ART, LITERATURE AND MUSIC ARE CONSIDERED.

THE UNIT ENTITLED "SOUND IN LITERATURE" INCLUDES THE FOLLOWING LECTURE TOPICS: RHYTHM AND SOUND IN LITERATURE; RHYTHM AND SOUND IN MUSIC; DYLAN THOMAS; SCIENCE OF SOUND. THE INTRODUCTORY PHASE OF THIS UNIT ATTEMPTS TO HAVE THE STUDENT INVESTIGATE THE PROPERTIES OF SOUND IN LITERATURE AND MUSIC. HE CREATES EFFECTS WITH TONE COLOR BY REPEATING SOUNDS, REPEATING WORDS AND REPEATING PHRASES; HE CREATES DIFFERENT RHYTHMIC EFFECTS BY VARYING THE PATTERN OF ACCENTED AND UNACCENTED SYLLABLES. IN MUSIC, THE STUDENT LEARNS TO DEFINE AND RECOGNIZE THE BASIC ELEMENTS OF MELODY, HARMONY, AND RHYTHM; HE LEARNS TO IDENTIFY METRIC BEATS AND MELODIC RHYTHMS. FINALLY, HE DRAWS A PARALLEL BETWEEN SOUND IN MUSIC AND SOUND IN LITERATURE, AND HE EXPRESSES THIS PARALLEL IN ONE OR MORE WRITTEN PARAGRAPHS.

VARIOUS TOPICS AND ACTIVITIES ARE INCLUDED IN THE UNIT ENTITLED "MUSIC." SOME OF THESE ARE STUDENT PERFORMERS, MUSICAL COMEDY, THE OPERA CARMEN, ELECTRONIC MUSIC, BAROQUE MUSIC, UNIVERSITY SINGERS, "WHAT IS A MODE?" STRAVINSKY, AND JAZZ.

I. LOCATION:
  A. ARIZONA
  B. TUCSON

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR AND FACULTY, EDNA MAY ROTEN

III. COURSE GUIDE DESCRIPTION:
  A. SYLLABUS FOR HUMANITIES
  B. COMPILED IN 1969
  C. COST NOT CITED
  D. MIMEOGRAPHED. 108 PAGES. IT IS THE SYLLABUS FOR THE FIRST THIRD OF THE COURSE. 2 MORE SECTIONS ARE TO BE FORTHCOMING.

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1966
  B. GENERAL OBJECTIVES NOT STATED
  C. SUBJECT AREAS: ANTHROPOLOGY, LITERATURE, ART, MUSIC, PHILOSOPHY
  D. EMPHASIS: INDIAN CULTURE
  E. A FORM OF THEMATIC APPROACH.
  THE COURSE REVOLVES AROUND 4 THEMES: MAN AND CULTURE, MAN AND GOD, MAN AND JUSTICE, MAN IN HIS SEARCH FOR FREEDOM.
  THE SYLLABUS FOR ONE THIRD OF THE COURSE, MAN AND CULTURE, CONSISTS OF CHARTS AND LECTURE NOTES DEALING WITH "MAN'S ANCESTORS" (PHYSICAL ANTHROPOLOGY), POEMS, AND EXTENSIVE LECTURE NOTES PERTAINING TO CULTURAL PATTERNS OF MAN, AND THE HISTORY AND GEOGRAPHY OF INDIA SINCE PREHISTORIC TIMES.
  A SYLLABUS FOR THE REMAINING 3 THEMES IS NOW IN PREPARATION. A BRIEF DESCRIPTION OF THEIR CONTENT CAN BE FOUND IN THE MUSIC ABSTRACT WHICH FOLLOWS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. ONE TEACHER
  B. STUDENT ENROLLMENT:
    1. 64 STUDENTS IN 2 CLASSES. GRADE LEVEL NOT INDICATED.
    2. PREREQUISITES NOT CITED
    3. ELECTIVE
  C. CLASS ACTIVITIES INCLUDE THE USE OF SLIDES, FILMSTRIPS, AND RECORDINGS.
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED ON UNIT TESTS
  F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

THE COURSE REVOLVES AROUND THE FOLLOWING THEMES: MAN AND CULTURE, MAN AND GOD, MAN AND JUSTICE, AND MAN IN HIS SEARCH FOR FREEDOM.

"MAN AND CULTURE" INCLUDES A STUDY OF ONE CULTURE IN DEPTH, THAT OF INDIA. THE <u>RAMAYANA</u> IS STUDIED, AND THE CULTURE OF THE ARYANS IS APPROACHED THROUGH CLASS DISCUSSION. INDIAN MUSIC, THE SITAR, THE SAROD, AND RECORDINGS OF MANY VARIETIES OF INDIAN INSTRUMENTATION ARE INCLUDED AS FREQUENTLY AS POSSIBLE WITH THE STUDY OF THE PHILOSOPHY AND POETRY OF HINDUISM AND BUDDHISM.

THE THEME "MAN AND GOD" INCLUDES DISCUSSION AND ANALYSIS OF SOPHOCLES' OEDIPUS REX, OEDIPUS AT COLONUS, ANTIGONE, AND EURIPEDES' THE BACCHAE. FROM THE PROTEST OF EURIPEDES AGAINST DIONYSUS, A RECORDING OF THE BOOK OF JOB IS USED WITH A BACKGROUND OF VAUGHAN WILLIAMS' JOB: A MASQUE FOR DANCING. RECORDINGS OF THE FOLLOWING MUSICAL WORKS ARE HEARD IN CONNECTION WITH THE STUDY OF JEWISH AND CHRISTIAN THOUGHT: BERNSTEIN'S THIRD SYMPHONY, THE KADDISH, SELECTED PSALMS WITH REPRESENTATIVE CANTORS, BYZANTINE CHANTS, AND HANDEL'S MESSIAH. SAMPLES OF CHINESE AND JAPANESE MUSIC (THE CHIN, THE PIPA, AND KOTO) ARE SURVEYED.

SELECTED ASPECTS STUDIED IN CONNECTION WITH THE FINAL 2 THEMES ARE AS FOLLOWS:

"MAN AND JUSTICE": A CONSIDERATION OF THE SACCO-VANZETTI CASE, THE DEFINITIONS OF PLATO AND THE TRIAL OF SOCRATES.

"MAN IN HIS SEARCH FOR FREEDOM": A DISCUSSION OF EXISTENTIALISM, THE POETRY OF GARCIA-LORCA, THE OPPENHEIMER SPIRITUAL AND MORAL STRUGGLE, THE RACIAL QUESTION FOR THE INDIAN, THE SOUTH AFRICAN QUESTION, AND MODERN BLACK POETRY. A LECTURE ON FREUD IS INCLUDED AND A FINAL STUDY CENTERS ON THE RUSSIAN STRUGGLE REFLECTED IN THE WORKS OF PASTERNAK, YEVTUSHENKO, VOZNESENSKI, AND THE THIRTEENTH SYMPHONY OF SHOSTAKOVICH.

CLASSICAL AND MODERN MUSIC IS HEARD AND CONSIDERED IN RELATION TO WRITINGS, FILMS, AND ART OF SELECTED PERIODS OF HISTORY. FOR EXAMPLE, A PROGRAM OF BACH'S MUSIC IS HEARD IN CONNECTION WITH THE STUDY OF BAROQUE ART.

I. LOCATION:
A. ARIZONA
B. CHANDLER

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, JOHN DOUBEK
C. PROGRAM FACULTY, JOHN DOUBEK (MUSIC)

III. COURSE GUIDE DESCRIPTION:
A. COURSE OUTLINE FOR HUMANITIES
B. COMPILED IN 1968
C. COST NOT CITED
D. DITTO COPIED. OUTLINE FORM. 8 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1968
B. GENERAL OBJECTIVES:
TO STIMULATE THE STUDENT'S CRITICAL AND CREATIVE INTELLIGENCE.
TO ENCOURAGE THE STUDENT TO EXPERIENCE HIS CREATIVE TALENT IN ALL MEDIA.
TO SHOW THAT THE ARTS ARE AN INTEGRAL PART OF LIFE.
C. SUBJECT AREAS: PHILOSOPHY, ART, LITERATURE, MUSIC, DRAMA
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
SCOPE: ANCIENT GREECE THROUGH THE 20TH CENTURY.
THE COURSE OUTLINE IS DIVIDED INTO 6-WEEK SEGMENTS. WITHIN A SEGMENT, EACH OF THE SUBJECT AREAS IS STUDIED ACCORDING TO ONE OF THE FOLLOWING TOPICS:
THE SEARCH FOR FREEDOM IN GREECE. CHRISTIANITY; ROME--FAILURE OF PROFESSIONALISM. LIFE AND DEATH OF THE "MIDDLE AGES." THE RENAISSANCE. TRENDS LEADING TO THE 20TH CENTURY. THE 20TH CENTURY AND BEYOND.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT CITED
B. STUDENT ENROLLMENT:
1. SENIORS
2. PREREQUISITE: THE COLLEGE-BOUND STUDENT
3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
C. CLASS ACTIVITIES ARE LISTED AS RELATED PROJECTS FOR EACH HISTORICAL PERIOD. THEY INCLUDE WRITTEN REPORTS, GUEST SPEAKERS, COLOR SLIDE PROGRAMS, STUDENT WRITING OF ONE-ACT PLAY, ORIGINAL SHORT STORY AND POETRY WRITING, ORIGINAL STUDENT ART WORK.
THE COURSE IS OFFERED FOR A FULL SCHOOL YEAR.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES ARE INCLUDED. (SEE V, C)
B. BIBLIOGRAPHY NOT INCLUDED
C. THE FOLLOWING REFERENCE MATERIALS ARE INCLUDED: <u>SEARCH FOR PERSONAL FREEDOM</u>, BY CROSS, LINDAU, AND LAMM (IOWA: W. C.

BROWN, 1970), WHICH IS USED AS A TEXT; ENCYCLOPEDIA BRITANNICA'S HUMANITIES FILM SERIES; AND THE BBC FILM SERIES BY KENNETH CLARK, CIVILIZATION.

D. NO APPENDICES

MUSIC ABSTRACT

THE FOLLOWING ASPECTS OF MUSIC ARE STUDIED IN CONJUNCTION WITH GIVEN HISTORICAL PERIODS:

ANCIENT GREECE. THEORY AND IDEAS FOUND IN MUSIC.

CHRISTIANITY AND ROME. HISTORICAL BACKGROUND OF MUSIC.

MIDDLE AGES. PLAINSONG AND CHANT; ORGANUM; TROUBADORS; COUNTERPOINT, POLYPHONY, AND MUSIC NOTATION; MUSIC INFLUENCED BY DANTE.

RENAISSANCE. DEVELOPMENT OF INSTRUMENTS; DANCE FORMS USED IN MUSIC; BACH; HAYDN.

TRENDS LEADING TO 20TH CENTURY MUSIC. DEVELOPMENT OF THE SONATA, CONCERTO, AND SYMPHONY; MUSIC OF THE FOLLOWING COMPOSERS: MOZART, SCHUMANN, BEETHOVEN, DEBUSSY, RAVEL. IN THE AREA OF DRAMA, DURING THIS 6-WEEK SEGMENT THE DRAMATIC MUSIC OF LISZT, BERLIOZ, AND WAGNER IS STUDIED.

20TH CENTURY AND BEYOND. MUSIC OF THE FOLLOWING COMPOSERS IS STUDIED: SCHOENBERG, STRAVINSKY, BARTOK, IVES, MILHAUD, VILLA-LOBOS, MENOTTI, PISTON, COPLAND, BERNSTEIN, WALTON, SESSIONS, NELHYBEL. ROCK MUSIC IS ALSO EXPLORED.

PARADISE VALLEY HIGH SCHOOL

19

I. LOCATION:
   A. ARIZONA
   B. PHOENIX

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL, WILLIAM W. HARPER
   B. PROGRAM DIRECTOR, MR. LAURENCE WITTIG
   C. PROGRAM FACULTY: MR. LAURENCE WITTIG, MUSIC; MISS HARVEY, LITERATURE; MR. WYENCKO, ART.

III. COURSE GUIDE DESCRIPTION:
   A. OUTLINE OF WESTERN THOUGHT IN LITERATURE AND PHILOSOPHY (33 PP.)
      AN INTRODUCTION TO ART HISTORY (20 PP.)
      HUMANITIES APPRECIATION - MUSIC (17 PP.)
   B. DATE OF GUIDE'S COMPILATION NOT CITED
   C. COST NOT CITED
   D. DITTO COPIED. 70 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES:
      TO MAKE "WHOLE" WITHIN THE STUDENT THE FRAGMENTS WHICH HE EXPERIENCES OF LIFE.
      TO SHARE WITH WRITERS THEIR OBSERVATIONS, EXPERIENCES AND HOPES EXPRESSED IN LITERARY FORMS AS THEY PIECE TOGETHER LIFE'S PUZZLE.
      TO ACQUAINT THE STUDENT WITH GREAT MUSIC FROM PRE-RENAISSANCE TO THE CONTEMPORARY PERIOD.
      TO ALLOW THE STUDENT TO GROW IN APPRECIATION OF ART FORMS; TO ENABLE HIM "TO MAKE A MEANINGFUL INDIVIDUAL CHOICE AMONG WORKS OF ART."
   C. SUBJECT AREAS: ART, ARCHITECTURE, MUSIC, LITERATURE, PHILOSOPHY
   D. AREAS RECEIVE EQUAL EMPHASIS
   E. CHRONOLOGICAL APPROACH.
      THE LITERATURE AND PHILOSOPHY SECTION OF THE GUIDE PRESENTS AN EXPLANATION OF THE FOLLOWING TOPICS:
         THE RELATIONSHIP OF LITERATURE AND PHILOSOPHY; THE ANCIENT WORLD TO ABOUT 400 A.D. (EGYPT, PALESTINE, GREECE, ROME); THE MIDDLE AGES (INTRODUCTION, PHILOSOPHY, LITERATURE); RENAISSANCE (TRANSITION, CHARACTERISTICS, HUMANISM, LITERATURE, TRANSITION); THE BAROQUE ERA (DEFINITION, LEADING ATTITUDES AND THINKING, LITERATURE, TRANSITION); THE AGE OF REASON (THE SPIRIT OF ENLIGHTENMENT, LITERATURE, TRANSITION); 19TH CENTURY REALISM; 19TH CENTURY NATURALISM; THE "NAUGHTY NINETIES," AESTHETICISM AND DECADENCE; TURN OF THE CENTURY, THE SEARCH FOR NEW EXPRESSION; MAJOR MODERN PHILOSOPHIES; TRENDS AND THEMES IN MODERN WRITING.
      ART HISTORY SECTION OF THE GUIDE PRESENTS AN EXPLANATION OF THE FOLLOWING PERIODS IN ART:
         PREHISTORIC, EGYPTIAN, OLD KINGDOM, MIDDLE KINGDOM AND EMPIRE, GREEK, ROMAN, EARLY CHRISTIAN AND BYZANTINE, MEDIEVAL, ROMANESQUE, GOTHIC, RENAISSANCE, BAROQUE, ROMANTICISM, NEO-CLASSICISM, REALISM, IMPRESSIONISM, POST-IMPRESSIONISM, FAUVISM, CUBISM, ART NOUVEAU AND GEOMETRIC ABSTRACTION, DADA, SURREALISM, ABSTRACT EXPRESSIONISM, FUNK ART, POP ART, OP AND PSYCHEDELIC.

THE MUSIC SECTION PROVIDES AN EXPLANATION OF EACH HISTORICAL PERIOD AND BIOGRAPHICAL NOTES ON SELECTED COMPOSERS. (SEE MUSIC ABSTRACT)

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. TEAM TEACHING. 3 SPECIALISTS: 1 ART, 1 MUSIC, 1 LITERATURE AND PHILOSOPHY
- B. STUDENT ENROLLMENT:
  1. JUNIORS AND SENIORS. ABOUT 35 STUDENTS IN A CLASS.
  2. PREREQUISITES NOT CITED
  3. ELECTIVE
- C. CLASS ACTIVITIES NOT DESCRIBED. CLASS MEETS DAILY FOR 55 MINUTES DURING ONE SEMESTER.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE A WEEKLY QUIZ, AND A TEST EVERY 6 WEEKS AND AT THE END OF THE SEMESTER.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED FOR LITERATURE AND PHILOSOPHY SECTION
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

THE MUSIC SECTION OF THE COURSE GUIDE HAS BEEN REPLACED BY THE TEXT A POPULAR HISTORY OF MUSIC, BY CARTER HARMAN (DELL PUBL., 7034). ITS ORGANIZATION IS SIMILAR TO THE COURSE GUIDE MATERIAL BUT IT INCLUDES MORE ON JAZZ AND OTHER CONTEMPORARY FORMS.

AN OUTLINE OF THE COURSE GUIDE'S MUSIC SECTION IS AS FOLLOWS:

PRE-RENAISSANCE:
- CHANT (PSALM 8, A HYMN FOR HASHANA RABA, PSALM 137, FIRST DELPHIC HYMN, ANTIPHONAL PSALMODY, LITURGICAL RECITATIVE, BENI REDEMPTOR GENTIUM)
- ORGANUM (SIT GLORIA DOMINI)
- CONDUCTUS (CONGAUDEANT CATHOLICI)

RENAISSANCE:
- PALESTRINA (SANCTUS, AGNUS DEI II)
- ORLANDO DE LASSO (SCIO ENIM, BENEDICTUS)
- G. GABRIELLI (IN ECCLESIIS)

BAROQUE:
- J. S. BACH (BRANDENBURG CONCERTO NO. 1, TOCCATA AND FUGUE IN D MINOR)
- G. F. HANDEL (HALLELUJA CHORUS, WATER MUSIC SUITE)

CLASSICISM AND ROMATICISM:
- J. HAYDN (SYMPHONY NO. 94)
- W. A. MOZART (SYMPHONY NO. 40)
- BEETHOVEN (SYMPHONY NO. 5)
- BRAHMS (SYMPHONY NO. 3, ACADEMIC FESTIVAL OVERTURE)
- RIMSKY-KORSAKOV (RUSSIAN EASTER OVERTURE)

IMPRESSIONISM:
- DEBUSSY (PRELUDE TO THE AFTERNOON OF A FAUN)
- RAVEL (BOLERO)

CONTEMPORARY:
STRAVINSKY (RITE OF SPRING)
BARTOK (MUSIC FOR STRINGS, PERCUSSION AND CELESTA)
PROKOFIEV (PETER AND THE WOLF)
GERSHWIN (RHAPSODY IN BLUE, PORGY AND BESS)
COPLAND (BILLY THE KID, RODEO)
SHOSTAKOVICH (SYMPHONY NO. 5)

ONE COMPOSER (OR TOPIC SUCH AS CHANT) IS DISCUSSED EACH WEEK. ON MONDAY THE GENERAL ERA IS DISCUSSED. UNTIL FRIDAY THE MUSIC IS HEARD AND STUDIED. ON FRIDAY A QUIZ COVERS THE MATERIAL OF THE WEEK.

22

I. LOCATION:
A. ARKANSAS
B. PINE BLUFF

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, GERAL HARRISON
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY: MRS. CURRIN NICHOL, MRS. LYLE STAFFORD, MRS. JOHN AUSTIN

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES I AND II
B. COMPILED IN 1970
C. COST NOT CITED
D. DITTO COPIED. 5 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1967
B. GENERAL OBJECTIVES:
TO EXAMINE THE THOUGHTS OF OTHER CULTURES.
TO HEAR, SEE AND FEEL OTHER CULTURES.
TO USE ORAL SKILLS, WRITING SKILLS, LISTENING SKILLS, AND ARTISTIC SKILLS.
TO UNDERSTAND OTHERS IN ORDER TO UNDERSTAND OURSELVES.
C. SUBJECT AREAS: MUSIC, ART, DRAMA, LITERATURE, PHILOSOPHY
D. AREAS RECEIVE EQUAL EMPHASIS
E. HISTORICAL PERIODS ARE STUDIED, BUT NOT NECESSARILY IN A CHRONOLOGICAL ORDER.
COURSE MATERIALS INCLUDE AN OUTLINE FOR EACH OF 4 SEMESTERS, (HUMANITIES I: SEMESTERS A AND B. HUMANITIES II: SEMESTERS C AND D). EACH OF THE 4 OUTLINES CONSISTS OF A SUMMARY OF COURSE CONTENT AND ACTIVITIES, A PAPER ASSIGNMENT, TEXTS AND RECORDS.
SEMESTER A: PREHISTORIC, NON-LITERATE CULTURES, AND CLASSICAL GREEK CULTURE, (9 WEEKS); CONTINUATION OF GREEK CULTURE, (9 WEEKS).
SEMESTER B: RENAISSANCE, (9 WEEKS); 20TH CENTURY, (9 WEEKS).
SEMESTER C: ROMAN AND MEDIEVAL PERIODS; 16TH AND 17TH CENTURIES, (9 WEEKS); 16TH AND 17TH CENTURIES, (9 WEEKS).
SEMESTER D: 18TH AND 19TH CENTURIES; ORIENTAL CULTURE, (9 WEEKS); CONTINUATION OF ORIENTAL CULTURE, (9 WEEKS).

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A TEAM OF 3 TEACHERS AND GUEST LECTURERS
B. STUDENT ENROLLMENT:
1. JUNIORS, SENIORS
2. RECOMMENDED FOR STUDENTS OF AVERAGE OR ABOVE AVERAGE ABILITY, OR FOR THOSE WHO HAVE AN INTEREST IN ONE OF THE FINE ARTS.
3. HUMANITIES I MAY BE ELECTED BY JUNIORS AND SENIORS. HUMANITIES II MAY BE ELECTED BY SENIORS. THE COURSES MAY BE TAKEN FOR 1 OR 2 SEMESTERS.
C. CLASS ACTIVITIES INCLUDE SLIDE LECTURES, FILMS, AND CREATIVE ACTIVITIES IN DRAMA AND ART SUCH AS THE MAKING OF PAPER MACHE MASKS, CARVED DESIGNS OF MASKS ON WOOD BLOCKS, PAPER MOSAICS OF MYTHOLOGICAL CHARACTERS, AND EXPERIMENTS WITH CHARCOALS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE PREPARATION OF ASSIGNED PAPERS AND ORAL REPORTS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE TITLES OF READINGS AND RECORDINGS
D. NO APPENDICES

MUSIC ABSTRACT

REFERENCES TO MUSIC IN THE COURSE OUTLINE ARE AS FOLLOWS:
PREHISTORIC, NON-LITERATE CULTURES. BASIC ELEMENTS OF MUSIC AND FORMS OF RHYTHMS ARE DISCUSSED. CLASS PARTICIPATES IN RHYTHMIC EXPRESSION BY MEANS OF CLAPPING HANDS AND BEATING DRUMS.
CLASSICAL GREEK CULTURE. THE MODES AND MELODY OF GREEK MUSIC ARE STUDIED AND HEARD.
RENAISSANCE. THE MOTET AND MADRIGAL FORMS ARE STUDIED; STUDENTS LISTEN TO RECORDINGS AND IDENTIFY THEMES AND MOODS. LECTURES ARE GIVEN ON HARMONY, MUSICAL TEXTURE, AND THE DEVELOPMENT OF INSTRUMENTS, AND TONE COLOR; EXAMPLES OF THESE ARE HEARD THROUGH RECORDINGS.
20TH CENTURY. LECTURES AND LISTENING SESSIONS ON FOLK, POP, JAZZ AND SOUL MUSIC. THE TWELVE-TONE SCALE, POLYTONALITY, AND NEW INSTRUMENTS ARE DISCUSSED. RECORDINGS INCLUDE THE MUSIC OF DEBUSSY, SHOSTAKOVICH, COPLAND, GERSHWIN, SATIE, AND SCHOENBERG.
ROMAN, MEDIEVAL, 16TH AND 17TH CENTURIES. LECTURES ON GREGORIAN CHANT AND PLAINSONG; STUDENTS SING THE CHANT. EXAMPLES OF GREGORIAN CHANT USED IN MORE MODERN MUSIC IS HEARD. THE FUGUE AND CONTRAPUNTAL DEVICES ARE EXPLAINED AND EXAMPLES PLAYED. MUSIC OF THE BAROQUE AND CLASSICAL PERIODS IS HEARD, INCLUDING RECORDINGS OF BACH, HAYDN AND MOZART.
18TH AND 19TH CENTURIES. THE STUDY OF ROMANTIC MUSIC INCLUDES A DISCUSSION OF PROGRAM MUSIC AND THE ART SONG. PROGRAM AND ABSOLUTE MUSIC ARE COMPARED IN A STUDY OF SELECTIONS BY BERLIOZ, MUSSORGSKY, MAHLER, AND BEETHOVEN. OPERA IS DISCUSSED, AND ONE SELECTED OPERA IS STUDIED IN DETAIL.

I. LOCATION:
  A. ARKANSAS
  B. FORT SMITH

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, SISTER BENITA WEWERS
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. INTRODUCTION TO HUMANITIES
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. TYPEWRITTEN. 3 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1969
  B. GENERAL OBJECTIVES:
    TO INTERRELATE THE FACETS OF HUMAN LIFE IN ORDER THAT THE STUDENT MIGHT ACHIEVE A FINER UNDERSTANDING OF LIFE, A GREATER SENSE OF HUMANITY, AND A KEENER SENSE OF BEAUTY.
    TO DEVELOP MORAL VALUES WITHIN THE STUDENTS WHILE PRESERVING AN UNDERSTANDING OF OUR CULTURAL HERITAGE.
    TO STUDY THE THOUGHTS, CREATIONS, AND ACTIONS OF MAN.
    TO HELP THE STUDENT UNDERSTAND HIMSELF, THE REASON FOR HIS BEING AND HIS PLACE IN THE UNIVERSE.
  C. SUBJECT AREAS: PHILOSOPHY, HISTORY, RELIGION, LITERATURE, ART, MUSIC, SCIENCE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    THE COURSE EMBRACES THE STUDY OF THE FOLLOWING MAJOR HISTORICAL PERIODS AND TRENDS IN THE DEVELOPMENT OF THE WESTERN WORLD: THE ANCIENT NEAR EAST (ABRAHAM, THE SUMERIANS, BABYLONIANS, EGYPTIANS); GREEK CIVILIZATION (HELLENISTIC); THE ROMANS; THE MIDDLE AGES; THE RENAISSANCE; THE REFORMATION; MANNERISM; THE BAROQUE; THE ENLIGHTENMENT; THE ROMANTIC AGE; REALISM, ROMANTIC REALISM AND NATURALISM; EXPRESSIONISM; THE MODERN PERIOD.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM TEACHING WITH ONE COORDINATOR AND RESOURCE PERSONS FROM THE HIGH SCHOOL FACULTY AND NEARBY ARTS AND EDUCATIONAL CENTERS.
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE
  C. CLASS ACTIVITIES INCLUDE DISCUSSION, STUDENT RESEARCH, ORAL REPORTS, AND THE USE OF FILMS, FILMSTRIPS, AND RECORDINGS.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES NOT INCLUDED
  B. BIBLIOGRAPHY NOT INCLUDED
  C. MAJOR STUDENT REFERENCES INCLUDE THE TEXT <u>INTRODUCTION TO THE HUMANITIES</u>, BY DORIS VAN DE BOGART (NEW YORK: BARNES AND NOBLE, 1968), AND "ART AND MAN" PUBLISHED MONTHLY BY <u>SCHOLASTIC</u>

MAGAZINE (WASHINGTON, D.C.: NATIONAL ART GALLERY).
D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS STUDIED IN RELATION TO EACH HISTORICAL PERIOD PRESENTED. (HISTORICAL PERIODS LISTED UNDER IV E) THE PROGRAM FOCUSES ON DEVELOPING A GREATER UNDERSTANDING OF THE ARTS.

26

I. LOCATION:
  A. CALIFORNIA
  B. BAKERSFIELD

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, ROBERT J. GARDINER
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. MIMEOGRAPHED. 2 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1969
  B. GENERAL OBJECTIVES: (SELECTED)
    TO ATTEMPT TO DEAL WITH THE IMPORTANT IDEAS AND VALUES OF SPECIFIC PERIODS OF HISTORY, RATHER THAN TO PLACE UNDUE EMPHASIS ON FACTS.
    TO PROVIDE FOR THE FOLLOWING UNDERSTANDINGS: 1) WHAT FORCES AND COUNTER-FORCES GENERATED, MATURED, AND CHANGED LITERARY OR ARTISTIC PERIODS; 2) WHAT THEMES AND PHILOSOPHIES DOMINATE A PERIOD AND DISTINGUISH IT FROM ANOTHER; 3) HOW THESE THEMES WERE INFLUENCED BY OR WERE REFLECTED IN LITERATURE, FINE ARTS, AND OTHER RELATED FIELDS; 4) THE RECURRENCE OF CERTAIN THEMES, AND THEIR REVIVAL AND MUTATION IN OTHER LITERARY OR ARTISTIC PERIODS; 5) HOW THESE THEMES ARE REFLECTED IN THE LITERATURE AND FINE ARTS OF OUR TIME.
  C. SUBJECT AREAS: MUSIC, ART, LITERATURE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL PERIOD.
    THE FOLLOWING UNITS ARE STUDIED:
      UNIT I. INTRODUCTION (COMMON BASIS FOR UNDERSTANDING THE ARTS; FUNDAMENTALS OF MUSIC, ART, AND LITERATURE; DEFINITIONS OF TERMS, PRINCIPLES, AND ELEMENTS; DISCUSSION OF TECHNICAL TERMINOLOGY IN EACH OF THE DISCIPLINES)
      UNIT II. THE RENAISSANCE (NEW IDEAS AND DISCOVERIES AS TRANSLATED THROUGH ART, LITERATURE, AND MUSIC)
      UNIT III. ABSOLUTISM, RATIONALISM, AND ROMANTICISM
      UNIT IV. MODERN PERIOD (THE CHAOS OF OUR TIME--FAILURE OF THE TOTAL CULTURAL PATTERN AND THE FAILURE OF MEN WHO HAVE BEEN SHAPED BY THAT PATTERN; NEW IDEAS ABOUT THE NATURE OF REALITY, THE HUMAN MIND, THE PROCESS OF COMMUNICATION, AND POLITICAL IDEAS; AGE OF EXPERIMENTALISM)

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. JUNIORS, SENIORS
    2. PREREQUISITE: COLLEGE-BOUND STUDENT WITH HONORS CLASS ABILITY
    3. ELECTIVE, ONE-SEMESTER COURSE
  C. CLASS ACTIVITIES NOT DESCRIBED
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE OUTLINE.

MUSIC ABSTRACT

REFERENCES TO MUSIC IN THE COURSE OUTLINE ARE AS FOLLOWS:

INTRODUCTION. FUNDAMENTALS OF MUSIC: DEFINITION OF TERMS, PRINCIPLES, AND ELEMENTS; DISCUSSION OF TECHNICAL TERMINOLOGY.

THE RENAISSANCE. SECULARISM, HUMANISM, RENAISSANCE SCIENCE, AND INFLUENCES OF THE REFORMATION TRANSLATED THROUGH MUSIC. A STUDY OF THE TRANSITION FROM CHURCH-DOMINATED ART FORMS TO AN INTERNATIONAL LANGUAGE.

ABSOLUTISM, RATIONALISM, AND ROMANTICISM. ROMANTICISM AND EMOTIONALISM IN THE MUSIC OF THE BAROQUE, ROCOCO, AND CLASSICAL PERIODS.

MODERN PERIOD. EXPERIMENTAL ELEMENTS OF JAZZ AND OTHER FORMS OF CONTEMPORARY MUSIC.

28

I. LOCATION:
   A. CALIFORNIA
   B. CLAREMONT

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL, ALEXANDER HUGHES
   B. PROGRAM DIRECTOR, DR. JOSEPH FORCINELLI
   C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES I
   B. DATE OF COMPILATION NOT CITED
   C. COST NOT CITED
   D. MIMEOGRAPHED. 16 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES: (SELECTED)
      TO ENABLE THE STUDENT TO ARRIVE AT A REALIZATION OF HIMSELF AS HE RELATES TO THE REST OF HUMANITY. (SELF-REALIZATION AND SELF-WORTH ARE CONSIDERED BEHAVIORAL OBJECTIVES; CONSEQUENTLY, THE COURSE IS A DRAMA IN WHICH THE STUDENT IS NOT ONLY A PLAYER, BUT A PLAYER WHO CARRIES THE LEADING ROLE. THE STAFF PRODUCES ONLY WHAT THE STUDENTS THEMSELVES CANNOT PRODUCE.)
      TO ENABLE THE STUDENT TO FIND HIS OWN POSSIBILITIES OF BEING AND BECOMING AND, AT THE SAME TIME, ATTEMPT TO SEE THESE AS POSSIBILITIES FOR ALL MANKIND.
      TO HELP THE STUDENT REALIZE THAT A HUMANE EDUCATION IS A BASIC NORM FOR THE HUMAN SITUATION.
      TO DEVELOP IN THE STUDENT THE QUALITY OF PERSONAL AWARENESS THAT PROJECTS A CONCERN FOR EXCELLENCE, A CONCERN FOR PERSONAL INTEGRITY OF BEING, AND A CONCERN FOR IDEAS.

   C. SUBJECT AREAS: MATH, SCIENCE, ENGLISH, MUSIC, ART, INDUSTRIAL ARTS, RELIGION, PHILOSOPHY, HISTORY

   D. EMPHASIS: MATH/SCIENCE, FINE ARTS, ENGLISH, INDUSTRIAL ARTS, PHILOSOPHY/RELIGION

   E. THEMATIC APPROACH.
      THEMES OF THE HUMAN ETHOS SET THE STAGE FOR THE EXPLORATION OF THE VARIOUS DISCIPLINES. THESE THEMES VARY FROM YEAR TO YEAR. FOR EXAMPLE, A SEMESTER THEME HAS BEEN "MAN, THE HERO WITH MANY FACES."
      ALSO, THE COURSE GUIDE LISTS 5 PRIMARY THEMES TO BE STUDIED AS A BACKGROUND OR BASIS FOR COROLLARY SEMINAR THEMES. TWO OF THE PRIMARY THEMES ARE AS FOLLOWS. 1. "IS MAN FATED?" (ENGLISH). COROLLARY THEMES: "ARE WE STUCK WITH MATH?" (MATH/SCIENCE). "LET'S SEARCH FOR ABSOLUTES." (PHILOSOPHY/RELIGION). "ARE WE ENCAPSULATED BY LINGUISTICS?" (ENGLISH). "IS ART UNIVERSAL?" (FINE ARTS). "DO WE WANT WHAT TECHNOLOGY GIVES?" (INDUSTRIAL ARTS). 2. "WHAT IS MAN'S JOY?" (FINE ARTS). COROLLARY THEMES: "WHERE IS THE BEAUTY IN SCIENCE?" (MATH/SCIENCE). "WHO IS THE HAPPIEST MAN?" (PHILOSOPHY/RELIGION). "WHY DO WE LAUGH? WHY DO WE CRY?" (ENGLISH). "WHAT IS LOVELY AND UN-LOVELY IN ART?" (FINE ARTS). "SELLING JOY THROUGH GADGETRY AND CREATURE COMFORTS." (INDUSTRIAL ARTS).

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. A TEAM OF 5 TEACHERS AND GUEST SPEAKERS
   B. STUDENT ENROLLMENT NOT DESCRIBED
   C. CLASS ACTIVITIES INCLUDE LECTURES, MULTIMEDIA PRESENTATIONS, STUDENT PRESENTATIONS, SYMPOSIUMS, AND SMALL-GROUP SEMINARS. EACH STUDENT STUDIES WITH A DIFFERENT TEACHER AT 7-WEEK INTERVALS. 2 PLANS FOR CLASS SCHEDULING ARE DESCRIBED IN THE COURSE GUIDE.
   D. EXTRACURRICUALR ACTIVITIES INCLUDE FIELD TRIPS
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
   F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE: BIBLIOGRAPHY FOR WORLD RELIGIONS.

MUSIC ABSTRACT

MUSIC IS INCLUDED WITH THE STUDY OF FINE ARTS. THE FOLLOWING THEMES ARE CITED:

"IS ART UNIVERSAL?" IS CONSIDERED IN RELATION TO THE PRIMARY THEME, "IS MAN FATED?"

"WHAT IS LOVELY AND UN-LOVELY IN ART?" IS CONSIDERED IN RELATION TO THE PRIMARY THEME, "WHAT IS MAN'S JOY?"

"HOW INDIVIDUAL IS ART?" IS CONSIDERED IN RELATION TO THE PRIMARY THEME, "IS MAN ALONE?"

"HOW DO THE PRACTICAL ARTS CONTRIBUTE TO A BETTER LIFE?" IS CONSIDERED IN RELATION TO THE PRIMARY THEME, "IS MAN SAFE?"

"DOES ART NEED A FRAMEWORK TO BE ART?" IS CONSIDERED IN RELATION TO THE PRIMARY THEME, "IS MAN REALLY FREE?"

NO REFERENCE TO SPECIFIC MUSIC CONTENT IS INCLUDED IN THE COURSE OUTLINE.

I. LOCATION:
A. CALIFORNIA
B. LIVERMORE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, SHIRLEY F. WOODS
C. PROGRAM PREPARED BY SHIRLEY F. WOODS AND GERALD STUNKEL

III. COURSE GUIDE DESCRIPTION:
A. EXPERIENCES IN A HIGH SCHOOL COURSE IN THE HUMANITIES
B. COMPILED IN 1965
C. COST NOT CITED
D. MIMEOGRAPHED. 32 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: ART, MUSIC, LITERATURE, HISTORY, PHILOSOPHY
D. EMPHASIS: ART, MUSIC, LITERATURE
E. THEMATIC AND CHRONOLOGICAL APPROACH.
MATERIALS EMBRACE COMPOSITE EXPERIENCES OF ALL 4 HUMANITIES CLASSES OFFERED DURING THE SCHOOL YEAR, AND AN EXPERIMENTAL SUMMER SCHOOL CLASS OFFERED TO STUDENTS AT ALL HIGH SCHOOL LEVELS REGARDLESS OF THEIR SCHOLASTIC QUALIFICATIONS.
THE COURSE GUIDE CONTAINS SOURCES (SUBJECT AREAS, SPECIFIC WORKS, AND RELATED TOPICS), METHODS, TOPICS FOR DISCUSSION, AND SUPPLEMENTARY READINGS FOR EACH OF THE FOLLOWING MAJOR TOPICS: WHAT IS MAN. THE EXPERIENCE OF GREECE. SYMPOSIA ON FREEDOM. OEDIPUS: AN EXPERIENCE IN DRAMA AND LIFE. EXPERIENCE: THE ART OF POETRY. THE CHRISTIAN EXPERIENCE. THE MIDDLE AGES. CHAUCER: THE EXPERIENCE OF OUR OWN CULTURAL HERITAGE IN OUR OWN LANGUAGE. THE EXPERIENCE OF DANTE. THE HERO IN SONG AND STORY. SOME EXPERIENCES IN THE TRANSLATION OF LITERATURE. THE NATURE OF TRAGEDY. AN EXPERIENCE IN ART. MILTON: PARADISE LOST. TO APPRECIATE MUSIC. THE SPANISH EXPERIENCE. THE PROBLEM OF ROMANTICISM. DON JUAN: A LINK IN THE ARTS. AN EXPERIENCE WITH OPERA. THE ARTS IN OUR TIMES. THE PROBLEM OF THE CITY: TODAY'S LIVING. FACING TODAY'S WORLD. MODERN PROBLEMS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM OF 2 TEACHERS
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, STUDENT SYMPOSIA, PANEL DISCUSSIONS, AND THE USE OF FILMS AND RECORDS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS SUCH AS VISITS TO ART GALLERIES. ART CAN BE VIEWED IN THE HIGH SCHOOL'S "LITTLE GALLERY" WHERE MATERIALS ARE CHANGED EACH WEEK. "GALLERY NOTES" ARE POSTED TO DESCRIBE WHAT IS TO BE SEEN AND WHAT MUSIC WILL BE HEARD DURING THE WEEK.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES ARE INCLUDED FOR EACH MAJOR TOPIC UNDER "TOPICS FOR DISCUSSION."
B. BIBLIOGRAPHY INCLUDED

C. REFERENCE MATERIALS NOT INCLUDED
D. NO APPENDICES

MUSIC ABSTRACT

THE FOLLOWING PASSAGE FROM THE COURSE GUIDE DESCRIBES ONE PHASE OF THE MUSICAL EXPERIENCE PROVIDED IN THIS PROGRAM. "WE USE EVERY MINUTE WE CAN. THE MUSIC STARTS THE MINUTE THE BELL ENDING THE PREVIOUS PERIOD RINGS. . . . INFORMATION ABOUT IT IS ON THE BLACKBOARD. STUDENTS COME IN, SIT DOWN TO LISTEN, AND START NOTE-TAKING ON MUSIC BEFORE CLASS BEGINS. AS SOON AS THE PERIOD ENDS, THE MUSIC STARTS AGAIN; USUALLY THE SAME MUSIC CAN BE HEARD ALL DAY FROM ROOM 407. STUDENTS SOMETIMES COME IN AFTER SCHOOL TO HEAR SOMETHING THEY HAVE ENJOYED. THIS SORT OF MUSICAL BACKGROUND IS IN THE NATURE OF MUSIC APPRECIATION, PERHAPS HAPHAZARDLY CHOSEN: SOME LIEDER BECAUSE WE ARE STUDYING POETRY, OR STRAUSS' DON QUIXOTE BECAUSE WE ARE READING CERVANTES."

SPECIFIC REFERENCES PERTAINING TO MUSIC APPEAR IN THE COURSE GUIDE WITH THE FOLLOWING MAJOR TOPICS. (ALL MAJOR TOPICS ARE LISTED ABOVE, IV, E)

EXPERIENCE: THE ART OF POETRY. MUSIC, POETRY IN SONG.

THE CHRISTIAN EXPERIENCE. MUSIC IN THE MIDDLE AGES. (AMBROSIAN AND GREGORIAN CHANT; THE PLAY OF DANIEL; CARMINA BURANA)

THE HERO IN SONG AND STORY. A SUMMARY OF DAS RING DES NIEBELUNGEN IS PRESENTED WITH RECORDINGS OF HIGHLIGHTS FROM THE CYCLE OF WAGNER.

SOME EXPERIENCES IN THE TRANSLATION OF LITERATURE. STUDENTS HEAR RECORDINGS OF WAGNER'S RING CYCLE IN GERMAN, AND FOLLOW A BILINGUAL LIBRETTO WHILE LISTENING TO PUCCINI'S TOSCA.

AN EXPERIENCE IN ART. THE RENAISSANCE IN MUSIC: VIVALDI, COUPERIN, CORELLI, PALESTRINA, MONTEVERDI. BAROQUE MUSIC: EMPHASIS ON BACH.

TO APPRECIATE MUSIC. THE AGE OF REASON AND THE DEVELOPMENT OF THE SYMPHONY: HAYDN ILLUSTRATES REASON IN MUSICAL DEVELOPMENT. THE SURPRISE SYMPHONY IS STUDIED. THE ROMANTIC REACTION: A SECOND AND THIRD LESSON ON THE SYMPHONY FOCUS AGAIN ON THE THEME OF THE HERO. BEETHOVEN'S EROICA SYMPHONY AND TSCHAIKOWSKY'S PATHETIQUE SYMPHONY ARE STUDIED.

THE SPANISH EXPERIENCE. RICHARD STRAUSS' DON JUAN IS STUDIED.

THE PROBLEM OF ROMANTICISM. FAUST IN MUSIC. SETTINGS BY GOUNOD, BERLIOZ, MUSSORGSKY, AND BOITO ARE STUDIED.

DON JUAN: A LINK IN THE ARTS. AN INVESTIGATION OF DON JUAN IN MUSIC, DRAMA, POETRY, AND PHILOSOPHY. MOZART IS STUDIED AS A BRIDGE FROM THE AGE OF REASON TO ROMANTICISM. SELECTIONS FROM HIS DON GIOVANNI ARE HEARD.

AN EXPERIENCE WITH OPERA. PUCCINI'S TOSCA IS STUDIED AS A BRIDGE FROM ROMANTICISM TO REALISM. THE ENTIRE OPERA IS HEARD ON RECORDING. STUDENTS FOLLOW A DUAL-LANGUAGE LIBRETTO.

THE ARTS IN OUR TIMES. WORKS OF BEETHOVEN, MAHLER, RICHARD STRAUSS, STRAVINSKY, PROKOFIEV, BARBER, AND OTHERS ARE HEARD.

32

I. LOCATION:
  A. CALIFORNIA
  B. MARTINEZ

II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. MIMEOGRAPHED. 5 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    TO DEVELOP A NEW AWARENESS OF HUMAN VALUES AND PROBLEMS THROUGH RELEVANT STUDIES OF THE RANGE OF MAN'S ACHIEVEMENTS.
    TO ENABLE THE STUDENT TO UNDERSTAND THAT MAN'S SEARCH FOR MEANING IS TIMELESS AND UNIVERSAL.
    TO ENABLE THE STUDENT TO UNDERSTAND BETTER HIS ROLE IN CONTEMPORARY SOCIETY.
  C. SUBJECT AREAS: LITERATURE, PHILOSOPHY, RELIGION, ARCHITECTURE, PAINTING, SCULPTURE, MUSIC, DANCE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    THE COURSE ATTEMPTS TO PROVIDE FOR ANALYSIS AND COMPARISON OF BASIC CULTURAL VALUES DURING THE FOLLOWING PERICDS OF HISTORY:
    INTRODUCTION.
    GREEK CIVILIZATION. (COMPARISON WITH PRE-GREEK CULTURE; THE POLITY; PHILOSOPHICAL CONTRIBUTIONS; RELIGION, DRAMA, AND ALL ART FORMS AS THEY REFLECT THE GREEK SEARCH FOR THE HARMONIOUS RECONCILIATION OF MAN AND HIS ENVIRONMENT.)
    MEDIEVAL EUROPE. (FEUDAL SOCIETY; RELIGION AND MONASTICISM; LITERATURE, ART, AND ARCHITECTURE AS THEY REFLECT THE AGE OF FAITH.)
    RENAISSANCE. (THE RISE OF HUMANISM; THE RISE OF THE NATION-STATE; DEVELOPMENT OF SCIENTIFIC-THEORETICAL PERSPECTIVE; ART FORMS AS THEY REFLECT THIS NEW SPIRIT.)
    REFORMATION. (CHALLENGE TO CHURCH AUTHORITY; EMPIRICISM AND THE GROWTH OF SKEPTICISM; HIGH RENAISSANCE ART AS IT REFLECTS THE ELEVATION OF THE COMMON MAN.)
    ENLIGHTENMENT. (DEISM; SOCIAL-CONTRACT THEORY AND THE RISE OF DEMOCRACY; MUSICAL INNOVATION CREATED IN AN AGE OF FERMENT.)
    MODERN SOCIETY. (INDUSTRIAL SOCIETY; EXISTENTIALISM AND LOGO-THERAPY; VALUES IN CONFLICT; ART FORMS AS THEY REFLECT MODERN SOCIETY.)

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. SOPHOMORES, JUNIORS, SENIORS
    2. NO PREREQUISITES
    3. ELECTIVE. MAY BE TAKEN 1 OR 2 SEMESTERS. CREDIT IS GIVEN IN EITHER ART OR SOCIAL STUDIES.
  C. CLASS ACTIVITIES INCLUDE GUEST SPEAKERS AND THE USE OF SLIDES, TAPES, RECORDS, SUPPLEMENTARY READINGS, AND REFERENCE BOOKS.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

E. 7 CRITERIA ARE LISTED FOR EVALUATION OF THE STUDENT'S ACHIEVEMENT. THESE INCLUDE HIS ABILITY TO DRAW CONCLUSIONS FROM MULTIMEDIA AND TO EXPRESS THESE ALONG WITH SUPPORTING EVIDENCE IN WRITTEN FORM; HIS ABILITY TO GRASP THE BASIC IDEA IN A READING OR AN ANALYSIS OF A VISUAL ART FORM; HIS ABILITY TO GENERALIZE FROM ISOLATED EXAMPLES OF A PERIOD AND TO PLACE THOSE EXAMPLES INTO THE CONTEXT FROM WHICH THEY ORIGINATED; AND HIS ABILITY TO RELATE PAST PROBLEMS TO CURRENT ONES.

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS INCLUDE 4 SAMPLE EXAMINATIONS
D. NO APPENDICES

MUSIC ABSTRACT

WITH OTHER ART FORMS, MUSIC IS STUDIED AS A REFLECTION OF THE IDEAS AND TRENDS CHARACTERISTIC OF EACH HISTORICAL PERIOD CONSIDERED. SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

I. LOCATICN:
  A. CALIFORNIA
  B. YOUNTVILLE

II. SCHOOL AND PROGRAM PERSCNNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, CLAYTON A. LONG
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. ENGLISH HUMANITIES
  B. DATE OF COMPILATICN NOT CITED
  C. CCST NOT CITED
  D. MIMECGRAPHED. 2 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE CF PROGRAM'S INITIATICN NOT CITED
  B. GENERAL OBJECTIVES NOT STATED
  C. SUBJECT AREAS: ART, MUSIC, RELIGICN, PHILOSOPHY
  D. AREAS RECFIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    A COURSE DESIGNED TO RELATE PHILOSOPHY AND THE ARTS TO LITERATURE. SELECTED READINGS ARE LISTED FOR THE GREEK, RENAISSANCE, AND MODERN PERIODS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. JUNIORS, SENIORS
    2. PREREQUISITES NOT CITED
    3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
  C. CLASS ACTIVITIES NOT DESCRIBED
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES INCLUDE TOPICS FOR MAJOR PAPERS CR PROJECTS SUCH AS THE FOLLOWING: 1) STUDY OF A SINGLE MYTH OR SYMBOL. 2) CONSTRUCTICN OF A PERSONAL UTOPIA. 3) AN INDEPENDENT CREATIVE PROJECT.
  B. BIBLIOGRAPHY INCLUDED
  C. REFERENCE MATERIALS NOT INCLUDED
  D. NO APPENDICES

MUSIC ABSTRACT

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED IN THE COURSE OUTLINE.

35

I. LOCATION:
  A. CALIFORNIA
  B. OAKLAND

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, RONALD MILLER
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. DATE OF COMPILATION NOT CITED
  C. COST NOT CITED
  D. DITTO COPIED. 8 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    TO PROVIDE STUDENTS WITH A BETTER APPRECIATION OF THE IMPORTANCE OF CHOICES, THE WAY VALUES INFLUENCE OUR LIVES, THE WAYS STUDIES ARE SIMILAR, AND THE WAY MEN ARE BROTHERS.
    TO PRESENT THE STUDENTS WITH AN OVERALL VIEW OF THE HUMANITIES.
    TO PROVIDE AN OPPORTUNITY TO OBSERVE AND DISCUSS SCULPTURE, PAINTING, LITERATURE, FORMS OF GOVERNMENT, ARCHITECTURE, AND MUSIC.
  C. SUBJECT AREAS: LITERATURE, ART, MUSIC, SOCIAL STUDIES
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    THE COURSE IS ORGANIZED AROUND 6 AGES OF MAN: THE PRIMITIVE, THE ANCIENT WORLD (EGYPTIAN), THE GREEK AND ROMAN, THE MEDIEVAL, THE RENAISSANCE, AND THE ROMANTIC AND MODERN. EMPHASIS IS PLACED ON THE VALUES OF EACH AGE AND THEIR REFLECTION IN THE ART WORKS OF THE TIME. THE COURSE BEGINS WITH AN EXAMINATION OF MAN'S GROWING SELF CONSCIOUSNESS AND ENDS WITH A CONSIDERATION OF MAN'S SUBJECTIVISM IN MODERN TIMES.
    COURSE MATERIALS INCLUDE A CALENDAR OUTLINE OF TOPICS STUDIED DURING THE 1ST OF 2 SEMESTERS--INTRODUCTIONS AND PRIMITIVE MAN TO THE RENAISSANCE. TOPICS FOR SEVERAL OF THE GENERAL SESSIONS ARE AS FOLLOWS: THE MEANING OF HUMANITIES. WHAT IS ART? WHAT IS MUSIC? WHAT IS HISTORY? WHAT IS LITERATURE? PRIMITIVE MAN. PRIMITIVE PAINTING. PRIMITIVE SCULPTURE. ANCIENT CIVILIZATION (EGYPT, ISRAEL). ATHENS, THE GOLDEN AGE. OEDIPUS FILM. GREEK ARCHITECTURE. PHILOSOPHY OF ARISTOTLE. ROME--HELLENISM AND LATER. INTRODUCTION TO THE MIDDLE AGES. GOTHIC ARCHITECTURE FILM. ARTS OF THE ORIENT. RENAISSANCE PAINTING. SCULPTURE OF THE RENAISSANCE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM OF 3 TEACHERS, SOCIAL STUDIES, MUSIC, AND ENGLISH. EACH TEACHER IS RESPONSIBLE FOR 2 SUBJECT AREAS: HISTORY AND ARCHITECTURE, MUSIC AND SCULPTURE, PAINTING AND LITERATURE. FACULTY MEMBERS FROM OTHER DEPARTMENTS ALSO CONTRIBUTE.
  B. STUDENT ENROLLMENT:
    1. GRADE LEVELS NOT INDICATED
    2. NO PREREQUISITES. HETEROGENEOUS CLASSES.
    3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED

C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, ORAL REPORTS, AND THE USE OF FILMS AND SLIDES.
EACH WEEK CLASSES INCLUDE 3 LECTURES (ENTIRE GROUP) AND 2 SECTIONAL MEETINGS (30 TO 35 STUDENTS EACH).
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE HOMEWORK ASSIGNMENTS, READINGS, AND EXAMS.
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

THE HUMANITIES PROGRAM INCLUDES A STUDY OF MAN FROM ANCIENT TIMES THROUGH THE 20TH CENTURY. THE COURSE CALENDAR LISTS STUDY TOPICS FOR ONE SEMESTER--PRIMITIVE MAN THROUGH THE RENAISSANCE PERIOD. REFERENCES TO MUSIC SELECTED FROM THE TOPIC OUTLINE ARE AS FOLLOWS: WHAT IS MUSIC? (1 GENERAL SESSION). DISCUSSION OF BINARY AND TERNARY FORMS; THEME AND VARIATION; DUPLE AND TRIPLE TIME SIGNATURES; (1 DAY, SECTIONAL MEETINGS). MUSIC OF ROME (1 GENERAL SESSION). MUSIC OF THE MIDDLE AGES (1 GENERAL SESSION). CONTRASTS BETWEEN MUSIC OF THE EARLY AND LATER MIDDLE AGES (1 DAY, SECTIONAL MEETINGS). MUSIC OF THE ORIENT (1 GENERAL SESSION). WHY ROCK AND ROLL CANNOT BE CALLED ORIENTAL MUSIC (ORAL REPORT). INTRODUCTION TO MUSICAL FORM (3 DAYS).

I. LOCATION:
A. CALIFORNIA
B. SAN BERNARDINO

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITIED
B. PROGRAM DIRECTOR, RICHARD VON GRABOW
C. PROGRAM FACULTY: MRS. ELKA ELLISON, JOSEPH CALLAHAN

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES PROGRAM
B. COMPILED IN 1966. REVISED IN 1967.
C. COST NOT CITED
D. MIMEOGRAPHED. 80 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1966
B. GENERAL OBJECTIVE:
TO PROVIDE RELATIONSHIPS BETWEEN SOCIAL PHENOMENA AND ARTISTIC DEVELOPMENTS IN GIVEN HISTORICAL PERIODS.
C. SUBJECT AREAS: HISTORY, LITERATURE, MUSIC, ART
D. EACH AREA RECEIVES EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
UNITS ARE ARRANGED IN CHRONOLOGICAL ORDER FROM EARLIEST TIMES WITH THE FOLLOWING TITLES: 1) INTRODUCTION, ORIENTATION, MAN IN PRE-HISTORY; 2) ANCIENT KINGDOMS OF THE NEAR EAST AND THE NILE; 3) ANCIENT GREECE; 4) IMPERIAL ROME; 5) MIDDLE AGES (EARLY AND ROMANESQUE, GOTHIC AND POST-CRUSADE); 6) RENAISSANCE; 7) BAROQUE AND ROCOCO; 8) NEO-CLASSICISM AND REVOLUTION; 9) ROMANTICISM AND IMPERIALISM, 10) TWENTIETH CENTURY; 11) CONCLUSION AND POST-WORLD WAR II SCENE.
THE COURSE GUIDE CONTAINS AN OUTLINE FOR EACH UNIT AND EXTENSIVE BIBLIOGRAPHY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A TEAM OF 4 TEACHERS: A SPECIALIST IN HISTORY, LITERATURE, ART, AND MUSIC.
B. STUDENT ENROLLMENT:
1. SOPHOMORES. MAXIMUM OF 100 TO 120 STUDENTS.
2. PREREQUISITE: COMPLETION OF NINTH GRADE SOCIAL LIVING WITH ABOVE-AVERAGE TO EXCELLENT MARKS
3. ELECTIVE AND GIVEN FOR CREDIT

C. CLASS ACTIVITIES INCLUDE LECTURES, FILMS, READING ASSIGNMENTS, SUPPLEMENTARY READING, ART VIEWING, MUSIC LISTENING; PREPARATION OF SHORT DRAMATIC PERFORMANCES, READINGS, AND VERBAL DISCOURSES ON SIGNIFICANT HISTORICAL PERSONAGES; PERFORMING MEMBERS OF THE SCHOOL'S MUSIC, ART, AND DRAMA DEPARTMENTS ARE INVITED TO PRESENT PROGRAMS FOR THE HUMANITIES CLASS.
THE TOTAL ENROLLMENT (100 TO 120) IS DIVIDED INTO 5 EQUAL-SIZED SEMINAR GROUPS FOR DISCUSSION AND INDEPENDENT STUDY. 3 LECTURE PERIODS AND 2 DISCUSSION PERIODS OCCUR EACH WEEK FOR EVERY STUDENT. REMAINING MODULES ARE USED FOR SEMINAR DISCUSSION GROUPS WHICH ROTATE AMONG THE TEAM MEMBERS.

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

E. PRIOR TO THE END OF EACH GRADING PERIOD (4 TIMES A YEAR), THE TEAM MEETS AND DISCUSSES THE PROGRESS OF EACH STUDENT. THE STUDENT'S WRITTEN SCORES (UNIT EXAMS AND QUIZZES), HIS PARTICIPATION AND ACCURACY OF DISCUSSION IN SEMINARS, THE QUALITY OF HIS ASSIGNMENTS, AND HIS GENERAL UNDERSTANDING OF THE CONCEPTS OF EACH DISCIPLINE ARE ALL CONSIDERED.
F. FUTURE PLANS NOT CITED. THE TEAM MEMBERS HAVE PARTICIPATED IN SUMMER WORKSHOPS FOR THE PURPOSE OF PROGRAM PLANNING AND CRITICAL REAPPRAISAL OF THE PROGRAM.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDED
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDED
D. APPENDICES: READING LISTS PERTINENT TO EACH UNIT AND AN ANNOTATED BIBLIOGRAPHY

MUSIC ABSTRACT

AN INTRODUCTORY UNIT INCLUDES AESTHETIC CONSIDERATIONS REGARDING MUSIC IN THE HUMANITIES. SUCCEEDING UNITS TREAT MUSIC AS IT CORRESPONDS TO THE GIVEN HISTORICAL PERIODS. FOR EXAMPLE, IN UNIT 5 DEALING WITH THE HISTORY, LITERATURE, AND ART OF THE RENAISSANCE, THE ARS NOVA MOTET IS STUDIED AS WELL AS SACRED MUSIC OF THE REFORMATION AND COUNTER-REFORMATION, ITALIAN MADRIGALS, AND ELIZABETHAN INSTRUMENTAL MUSIC. WHAT TO LISTEN FOR IN MUSIC, BY AARON COPLAND (NEW YORK: NEW AMERICAN LIBRARY, 1957), AND THE MUSIC SCORES OMNIBUS, COMPILED BY W. J. STARR AND G. F. DEVINE (NEW JERSEY: PRENTICE-HALL, INC., 1964) ARE USED AS TEXTS. SPECIFIC READINGS FROM THE COPLAND BOOK ACCOMPANY THE MUSIC STUDIES OF EACH UNIT.

FIELD TRIPS TAKEN BY THE CLASS INCLUDED PERFORMANCES BY THE UNIVERSITY OF SOUTHERN CALIFORNIA OPERA WORKSHOP, UNIVERSITY OF CALIFORNIA MADRIGAL SINGERS, AND A BAROQUE ORGAN CONCERT AT SAINT PAUL METHODIST CHURCH IN SAN BERNARDINO.

I. LOCATION:
A. CALIFORNIA
B. SAN LEANDRO

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, BRYANT F. FIGEROID
C. PROGRAM FACULTY: NORA LUNDE, BRONISLAU STEMPCZYNSKI, MUSIC; ROBERT WELCH, GEORGE SMITH, ART

III. COURSE GUIDE DESCRIPTION:
A. NINTH GRADE FINE ARTS CURRICULUM GUIDE
B. COMPILED IN 1964
C. COST NOT CITED
D. DITTO COPIED. 50 PAGES.

IV. CHARACTERISTICS OF THE PROGRAM;
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: MUSIC, ART
D. EACH AREA RECEIVES EQUAL EMPHASIS
E. A FORM OF THE ELEMENTS APPROACH.
5 "MAJOR AREAS" ARE DEVELOPED THROUGHOUT THE FINE ARTS COURSE. FOR EACH OF THESE AREAS, THE COURSE GUIDE INCLUDES MAIN IDEAS OR CONCEPTS IN MUSIC AND ART, CORRESPONDING PUPIL ACTIVITIES IN MUSIC AND ART, AND A LIST OF INSTRUCTIONAL MEDIA.
THE 5 "MAJOR AREAS" ARE AS FOLLOWS: I) DEVELOPMENT OF AWARENESS OF ART AND MUSIC IN YOUR DAILY LIFE. II) BASIC SKILLS NEEDED BY THE OBSERVER OR LISTENER. III) BASIC ELEMENTS IN THE FINE ARTS. IV) FORM: PRINCIPLES OF DESIGN. V) THE GOLDEN AGES.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. 4 TEACHERS (2 FOR MUSIC, 2 FOR ART)
B. STUDENT ENROLLMENT:
1. FRESHMEN
2. PREREQUISITES NOT CITED
3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED

C. CLASS ACTIVITIES ARE INCLUDED FOR EACH OF THE 5 MAJOR AREAS OR CONCEPTS. FOR SEVERAL OF THOSE PERTAINING TO MUSIC, SEE THE MUSIC ABSTRACT (FOLLOWING VI D).

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS INCLUDE LISTS OF TEXTS, RECORDINGS, FILMS, SLIDES, AND OTHER INSTRUCTIONAL MEDIA
D. NO APPENDICES

MUSIC ABSTRACT

SELECTED MUSIC CONCEPTS DEVELOPED IN EACH OF THE MAJOR AREAS ARE AS FOLLOWS:

AWARENESS OF ART AND MUSIC AS PART OF EVERYDAY LIFE.
1) MUSIC AS PART OF EVERYDAY LIFE: POPULAR AND FOLK MUSIC, MUSIC FOR IMPORTANT OCCASIONS AND CELEBRATIONS, MUSIC FOR WORSHIP, MUSIC FOR MOVIES AND ON STAGE, MUSIC IN INDUSTRY, MUSIC IN THE ARMED SERVICES, MUSIC IN THE CONCERT HALL.
2) WHAT DOES THE COMPOSER DO FOR HIMSELF AND FOR OTHERS?

BASIC SKILLS NEEDED BY THE OBSERVER OR LISIENER.
1) HOW TO LISTEN TO MUSIC.
2) WHAT TO LISTEN FOR IN MUSIC.

BASIC ELEMENTS IN THE FINE ARTS.
1) MUSIC AS AN ABSOLUTE SCIENCE (PHYSICAL PROPERTIES OF PITCH, THE OVERTONE SERIES, THE HUMAN EAR).
2) CHARACTERISTICS OF A MELODIC LINE; HISTORICAL COMMENTARY ON MELODY (MODES, SCALES).
3) HARMONY: SIMULTANEOUS COMBINATION OF TONES.
4) CHARACTERISTICS OF RHYTHM AND METER; HISTORICAL COMMENTARY ON RHYTHM (GROUPINGS, SYNCOPATION, TEMPO).
5) TIMBRE OR TONE COLOR IN SOUND (VOCAL AND INSTRUMENTAL RANGES, DYNAMICS, REGISTERS); HISTORICAL IMPLICATIONS OF TIMBRE.
6) TEXTURE IN SOUND (MONOPHONIC, POLYPHONIC, HOMOPHONIC).

PRINCIPLES OF DESIGN IN MUSIC.
1) SECTIONAL PLANS: 2-PART, 3-PART, RONDO, THEME AND VARIATIONS, SONATA-ALLEGRO, THE SONATA, CONCERTO, SYMPHONY.
2) CONTINUOUS PLANS OR DEVELOPMENT (CANON, FUGUE, PRELUDES, OVERTURES, PROGRAM MUSIC).

THE GOLDEN AGES.
MUSIC OF THE PRE-BAROQUE, BAROQUE, CLASSICAL, ROMANTIC, IMPRESSIONISTIC, AND MODERN PERIODS ARE STUDIED WITH RESPECT TO THE FOLLOWING 4 ASPECTS: 1) PLACE OF THE PERIOD IN HISTORY; 2) THE COMPOSER'S TECHNIQUE; 3) THE COMPOSER'S INTERPRETATION OF HIS AGE; 4) AESTHETIC VALUES OF THE PERIOD.

PUPIL ACTIVITIES IN MUSIC INCLUDE LISTENING ASSIGNMENTS; VIEWING FILMS; CLASS DISCUSSIONS; USE OF THE PIANO, AUTOHARP AND TONE BELLS; SPECIFIC SINGING ACTIVITIES SUCH AS SINGING AMERICA IN ORGANUM STYLE; AND STUDENT PROJECTS SUCH AS COMPILATION OF NOTEBOOKS, PREPARATION OF BULLETIN BOARD DISPLAYS, AND REPORTS ON LISTENINGS. READINGS ARE ASSIGNED FROM THE FOLLOWING TEXTS: WHAT TO LISTEN FOR IN MUSIC, BY AARON COPLAND (NEW YORK: MCGRAW-HILL, 1957); INVITATION TO MUSIC, BY ELIE SIEGMEISTER (NEW YORK: HARVEY HOUSE, 1961).

I. LOCATION:
  A. CALIFORNIA
  B. SAN MARINO

II. SCHOOL AND PROGRAM PERSONNEL:
  WILLIAM C. HIGMAN, ASST. SUPT. OF INSTRUCTIONAL SERVICES.
  NAMES OF PRINCIPAL, PROGRAM DIRECTOR AND FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES 1-2 COURSE OF STUDY
  B. COMPILED IN 1967. MINOR REVISION, 1969
  C. NO COST
  D. MIMEOGRAPHED. 17 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1967
  B. GENERAL OBJECTIVES:
    TO CORRELATE THE CONTRIBUTIONS OF WRITERS, MUSICIANS, ARTISTS, SCIENTISTS AND PHILOSOPHERS AND TO DISCOVER THE INTERRELATIONSHIPS OF THE VARIOUS DISCIPLINES.
    TO HELP STUDENTS REALIZE THAT MAN IN HIS CONSTANT SEARCH FOR ANSWERS TO QUESTIONS SUCH AS "WHO AM I?, AND "WHERE AM I GOING?" HAS PRODUCED MASTERPIECES IN LITERATURE AND THE ARTS.
    TO HELP STUDENTS REALIZE THAT CERTAIN ENDURING THEMES APPEAR FROM TIME TO TIME IN THE VARIOUS ART FORMS AND THAT VARIOUS TIMES AND ENVIRONMENTS AFFECT THE TREATMENT OF THE THEME.
  C. SUBJECT AREAS: ART, LITERATURE, MUSIC, PHILOSOPHY, DANCE
  D. EACH AREA RECEIVES EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH WITH EMPHASIS ON "ENDURING THEMES." COURSE CONTENT IS DIVIDED INTO 8 UNITS. 1ST SEMESTER: EARLY MAN THROUGH THE RENAISSANCE AND BAROQUE PERIODS. 2ND SEMESTER: CLASSICISM, ROMANTICISM, AND IMPRESSIONISM. THE MATERIAL CENTERS ON MAN'S SEARCH FOR FREEDOM AND MAN'S RELATIONSHIP TO NATURE. ATTEMPTS ARE MADE TO SHOW RELATIONSHIPS BETWEEN MAN'S EARLIER CREATIVE ART AND THAT OF THE PRESENT. IN A FINAL SUMMARY UNIT, STUDENTS TRY TO DISCOVER GREAT RECURRING THEMES IN MAN'S THINKING AND CREATIVE OUTPUT AND ATTEMPT TO RELATE THOSE THEMES AND IDEAS TO THE PROBLEMS AND THOUGHTS OF THE PRESENT. EITHER SEMESTER MAY BE TAKEN SEPARATELY OR THE STUDENT MAY ENROLL FOR THE FULL YEAR.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. JUNIORS, SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE AND GIVEN FOR CREDIT
  C. CLASS ACTIVITIES INCLUDE READINGS, DISCUSSION OF MATERIALS, SPECIAL STUDIES OF SUGGESTED TOPICS, INDIVIDUAL AND GROUP REPORTS.
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE INDIVIDUAL AND GROUP REPORTS, AND THE STUDENT'S RECORD OF ALL MATERIALS READ. THIS RECORD IS TO BE SUBMITTED AT THE INSTRUCTOR'S REQUEST. FOR MOST STUDENTS, GRADING WILL BE ON "PASS" OR "FAIL" BASIS. WHERE NEEDED FOR COLLEGE RECORDS, AN "A" OPTION PLAN IS USED. EXTRA ASSIGNMENTS ARE REQUIRED FOR THE "A" GRADE.

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. INDIVIDUAL AND GROUP ACTIVITIES ARE LISTED FOR EACH UNIT.
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDED. EXTENSIVE USE OF LIBRARY FACILITIES IS ENCOURAGED. NO TEXT. PAGE NUMBERS IN COURSE GUIDE REFER TO ADVENTURES IN WORLD LITERATURE, BY INGLIS AND STEWART (NEW YORK: HARCOURT, BRACE AND CO., 1958). COPIES OF THIS WORK ARE ISSUED TO THE STUDENT.
D. NO APPENDICES

MUSIC ABSTRACT

AS CHARACTERISTIC OF THE TOTAL PROGRAM, STUDENTS ARE EXPECTED TO SHOW HOW A DIFFERENT TREATMENT OF A GIVEN THEME IS RELATED TO THE TOTAL ENVIRONMENT IN WHICH THE WORK APPEARS. FOR EXAMPLE: IRISIAN AND ISEULI, IRISIAN OF LYONESSE (SWINBURNE), IRISIAN AND ISOLDE (WAGNER), OR THE FAUST THEME AS TREATED BY MARLOWE, GOETHE, GOUNOD, BERLIOZ, AND MANN.

THE FOLLOWING ARE SELECTED EXAMPLES OF THE WAY MUSIC IS CONSIDERED WITHIN EACH UNIT:

UNIT I. THE IDEA OF MAN. MAN DEVELOPS FINE ARTS WHICH ARE A MEANS WHEREBY HE ATTEMPTS TO FIND ANSWERS TO HIS QUESTIONS AND HIS CONCERNS.

UNIT II. BIRTH OF WORLD CIVILIZATION: THE BEGINNING OF GREAT RELIGIONS. (EARLY MAN ATTEMPTS SOLUTIONS). A STUDY OF THE MUSIC OF ANCIENT EGYPT, BABYLONIA, PERSIA, INDIA, CHINA, AND THE EARLY HEBREWS. ACTIVITIES INCLUDE LISTENING TO SELECTIONS FROM SAINT-SAEN'S SAMSON AND DELILAH, HANDEL'S MESSIAH, AND HAYDN'S CREATION. STUDENTS THEN RELATE THESE WORKS TO HEBREW LITERATURE AND BELIEFS.

UNIT III. GREECE AND ROME. (MAN'S SEARCH FOR IDEALS AND IDEAS). A STUDY OF GREEK MODES AND INSTRUMENTS. STUDENTS RELATE GLUCK'S OPERA ORFEO ED EURIDICE TO MYTHOLOGY.

UNIT IV. THE MIDDLE AGES. (MAN'S SEARCH FOR FAITH AND ORDER). MINNESINGERS, MEISTERSINGERS, TROUBADOURS, TROUVERES; THE MASS AND MOTET; R. STRAUSS' TIL EULENSPIEGEL, (A 20TH CENTURY COMPOSER TELLS A 14TH CENTURY GERMAN FOLK TALE IN MUSIC); SELECTIONS FROM WAGNERIAN OPERAS.

UNIT V. THE RENAISSANCE. (MAN'S SEARCH FOR TRUTH AND BEAUTY). A STUDY OF MUSIC FROM RENAISSANCE TO BAROQUE; INNOVATIONS IN COMPOSITION; INTRODUCTION OF SECULAR THEMES. STUDENTS COMPARE VERDI'S OPERA OTELLO AND SHAKESPEARE'S OTHELLO.

UNIT VI. THE 19TH CENTURY. (MAN AND THE WORLD OF NATURE). MUSICAL WORKS STUDIED PERTAIN TO NATURE, FOR EXAMPLE, BARTOK'S OUT OF DOORS, BEETHOVEN'S PASTORAL SYMPHONY, BRITTEN'S SPRING SYMPHONY, AND HANDEL'S WATER MUSIC.

UNIT VII. 1750 TO PRESENT. (MAN'S SEARCH FOR FREEDOM). A STUDY OF BEETHOVEN'S FIFTH SYMPHONY AND EROICA SYMPHONY AND MOUSSORGSKY'S BORIS GODUNOV, AS EXAMPLES OF MAN SEEKING FREEDOM OF THOUGHT AND EXPRESSION THROUGH MUSIC.

UNIT VIII. RECURRING THEMES AND ARTISTIC PORTRAITS. THE FAUST THEME TREATED IN POETRY, PROSE, OPERA, BALLET.

I. LOCATION:
  A. CALIFORNIA
  B. SAN MATEO

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL, PAUL R. BOWERS
  B. PROGRAM DIRECTOR, HENRY A. USE (CHAIRMAN OF THE MUSIC DEPARTMENT AND PERFORMING ARTS)
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. PERFORMING ARTS
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. MIMEOGRAPHED. 2 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1970
  B. GENERAL OBJECTIVES: (SELECTED)
    TO GIVE EVERY STUDENT MAXIMUM PARTICIPATION AND EXPOSURE TO THE RELATED AND FINE ARTS THAT UTILIZE MUSIC AS AN INTEGRAL PART OF PERFORMANCE.
    TO ENCOURAGE STUDENTS TO EXPAND THEIR CREATIVITY THROUGH A WIDE RANGE OF EXPLORATIVE EXPERIENCES IN THE FINE ARTS.
    TO INTRODUCE ADDITIONAL CONCEPTS BEYOND THOSE TAUGHT IN THE EXISTING SINGLE-DISCIPLINE FINE ARTS COURSES.
  C. SUBJECT AREAS: DRAMA, DANCE, MUSIC, COSTUME (HOME ECONOMICS), THEATRE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. A FORM OF ELEMENTS APPROACH.
    THE ORGANIZATION OF THE COURSE VARIES ACCORDING TO MATERIALS AND PERFORMANCES PLANNED. TOPICS INCLUDED IN THE COURSE OUTLINE ARE AS FOLLOWS:
    A. MUSIC. (HISTORY OF A SPECIFIC PRODUCTION AND THE MUSICAL THEATRE; VOCAL PRODUCTION; INSTRUMENTAL TRAINING.)
    B. DRAMA. (HISTORY AND ELEMENTS; ACTING TECHNIQUE; SPECIFIC SKILL AND INSTRUCTION INTENDED FOR PLANNED PRODUCTIONS.)
    C. DANCE. (HISTORY AND STYLES; FOLK; CLASSICAL BALLET; MODERN; MUSIC AND RHYTHMIC ELEMENTS INHERENT IN EACH STYLE; SPECIFIC SKILL AND INSTRUCTION INTENDED FOR PLANNED PRODUCTIONS.)
    D. STAGECRAFT. (HISTORICAL DEVELOPMENT OF THE STAGE; SKILLS AND INSTRUCTION IN DESIGN, CONSTRUCTION, AND TECHNIQUE INTENDED FOR PLANNED PRODUCTIONS.)
    E. COSTUMING. (HISTORY AND DEVELOPMENT; INSTRUCTION IN DESIGN AND CONSTRUCTION INTENDED FOR PLANNED PRODUCTIONS.)
    F. BUSINESS ORGANIZATION. (HOUSE MANAGEMENT)
    G. ART. (PUBLICITY; DESIGN.)
  F. THE PROGRAM FOCUSES ON THE PERFORMING ARTS

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. A TEAM OF 6 TEACHERS
  B. STUDENT ENROLLMENT:
    1. COURSE IS OPEN TO ALL GRADE LEVELS
    2. PREREQUISITES: PRIOR EXPERIENCE IN ANY OF THE FINE ARTS THAT CAN BE FURTHER DEVELOPED IN THE PERFORMING ARTS PROGRAM; PERMISSION OF THE INSTRUCTOR.
    3. ELECTIVE. THE COURSE MAY BE REPEATED FOR CREDIT.

C. CLASS ACTIVITIES INCLUDE SEMINARS CONDUCTED BY EACH TEACHER
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE COMPOSITE STUDY OF THE PERFORMING ARTS. STUDENTS ATTEMPT TO ACHIEVE A DEEP UNDERSTANDING OF THESE ARTS THROUGH PARTICIPATION IN EVERY PHASE OF THEATRICAL EXPERIENCE.

SPECIFIC MUSICAL STUDIES INCLUDE THE HISTORY OF MUSICAL PRODUCTIONS, INDIVIDUAL VOCAL PRODUCTION, AND INSTRUMENTAL TRAINING. THE VOCAL TEACHER WORKS WITH ALL THE STUDENTS IN THE BASICS OF VOICE PRODUCTION; HE IS RESPONSIBLE FOR THE PREPARATION OF ALL THE MUSIC IN ANY OF THE TEAM'S PRODUCTIONS. IN THIS CAPACITY HE FREQUENTLY COORDINATES EFFORTS WITH THE BAND AND ORCHESTRA DIRECTORS.

SAN RAMON HIGH SCHOOL

I. LOCATION:
   A. CALIFORNIA
   B. DANVILLE

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR NOT CITED
   C. PROGRAM FACULTY: ARTHUR DOUGHERTY, MUSIC. OTHERS NOT CITED.

III. COURSE GUIDE DESCRIPTION:
   A. "OUR WORLD OF THE ARTS"
   B. COMPILED IN 1967
   C. COST NOT CITED
   D. DITTO COPIED. 10 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. PROGRAM INITIATED IN JANUARY, 1967
   B. GENERAL OBJECTIVES:
      THIS COURSE IS DESIGNED TO DEVELOP A CONCERN FOR, AND CONCEPT OF, THE CONTRIBUTION OF THE ARTS TO THE STUDENT'S EVERYDAY LIVING. EMPHASIS IS PLACED ON THE DEVELOPMENT OF AWARENESS, UNDERSTANDING, AND ENJOYMENT OF THE ARTS. PART OF THE COURSE DEALS WITH PRACTICAL EXPERIENCE AND PART WITH APPRECIATION. THE PRIMARY GOAL IS SELF DISCOVERY--TO SPARK CREATIVITY IN EACH INDIVIDUAL, TO INTEREST HIM IN HIS OWN ABILITY TO EXPRESS HIMSELF IN THE ARTS, AND THUS TO MAKE HIM MORE AESTHETICALLY LITERATE AND GIVE HIM A BASIS FOR EDUCATED JUDGMENT IN HIS LIFETIME.
   C. SUBJECT AREAS: ARCHITECTURE, CULTURAL HISTORY, PAINTING, SCULPTURE, MUSIC, DANCE, POETRY, DRAMA, FILM, PHOTOGRAPHY, CRAFTS, DESIGN
   D. AREAS RECEIVE EQUAL EMPHASIS
   E. ELEMENTS APPROACH.
      THE COURSE GUIDE CONSISTS OF A STATEMENT OF PURPOSE AND PHILOSOPHY, A CONCEPT, AND SUGGESTED EXPERIENCES FOR EACH SUBJECT AREA. REFERENCES REGARDING BOOKS AND ACTIVITIES ARE INCLUDED. AN EXAMPLE OF A CONCEPT AND SUGGESTED EXPERIENCES CAN BE FOUND IN THE MUSIC ABSTRACT ON THE FOLLOWING PAGE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   THE GUIDE STATES THAT THERE WILL BE COMBINED PLANNING WITH OTHER TEACHERS OF VARIOUS CURRICULUM AREAS IN ORDER TO PRESENT TO THE STUDENT A BROAD SPECTRUM OF LEARNING.
   A. NUMBER OF TEACHERS NOT INDICATED
   B. STUDENT ENROLLMENT NOT DESCRIBED
   C. CLASS ACTIVITIES NOT DESCRIBED
   D. EXTRACURRICULAR ACTIVITIES INCLUDE PERFORMANCES AND FIELD TRIPS TO MUSEUMS AND OTHER PLACES OF CULTURAL INTEREST.
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE THE FOLLOWING: AN APPRAISAL OF STUDENT INTEREST AND PARTICIPATION; A NOTEBOOK OF CLIPPINGS PERTAINING TO CULTURAL ACTIVITIES AND EACH OF THE ARTS WHICH IS REQUIRED AND GRADED PERIODICALLY; PORTFOLIOS OF ART WORK; TESTING. EMPHASIS IS PLACED ON INDIVIDUAL PROGRESS AND THE STUDENT'S OWN RESEARCH IN EACH AREA STUDIED.
   F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES INCLUDED
   B. BIBLIOGRAPHY INCLUDED
   C. REFERENCE MATERIALS INCLUDED
   D. NO APPENDICES

MUSIC ABSTRACT

THE MUSIC SECTION OF THE GUIDE DEALS WITH THE FOLLOWING CONCEPT: NO SOCIETY, NO MATTER HOW PRIMITIVE, IS WITHOUT MUSIC. THE FOLLOWING EXPERIENCES ARE SUGGESTED: THE STUDY OF DIFFERENT MUSICAL FORMS, GREAT COMPOSERS, AND THE DEVELOPMENT THROUGH HISTORY OF INSTRUMENTS AND SOUNDS; VISITS TO MUSIC DEPARTMENT CLASSES; LISTENING TO RECORDS; A STUDENT PROJECT (WRITTEN OR PERFORMANCE). OUTSIDE ACTIVITIES INCLUDE CONCERTS BY THE DIABLO SYMPHONY, CHAMBER CONCERTS AT MILLS COLLEGE, AND A ROCK FESTIVAL.

I. LOCATION:
  A. CALIFORNIA
  B. CHULA VISTA

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, SPENCER MENZEL
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. COMPILED IN 1967
  C. NO COST
  D. MIMEOGRAPHED. OUTLINE FORM. 2 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    TO UNDERSTAND THE GENERAL PRINCIPLES WHICH PROVIDE THE BASIC INTERRELATIONS WITHIN THE ARTS OF LITERATURE, MUSIC, SCULPTURE, PAINTING, AND ARCHITECTURE.
    TO UNDERSTAND HOW A SUBJECT MAY BE PRESENTED IN THE DIFFERENT FIELDS OF ART.
    TO UNDERSTAND THE ASPECTS OF JUDGMENT IN THE ARTS.
    TO DEVELOP KNOWLEDGE OF AND PROVIDE INFORMATION ABOUT THE ARTS WHICH WILL ENABLE THE STUDENT TO JUDGE AND APPRECIATE WORKS OF QUALITY.
  C. SUBJECT AREAS: LITERATURE, MUSIC, SCULPTURE, PAINTING, ARCHITECTURE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. ELEMENTS APPROACH.
    MAJOR HEADINGS IN THE COURSE OUTLINES ARE AS FOLLOWS: INTRODUCTION: WHY WE STUDY WORKS OF ART. BACKGROUND (SUBJECT, FUNCTION). MEDIUM. THE MEDIUMS OF MUSIC, LITERATURE, AND THE COMBINED ARTS. ORGANIZATION. ORGANIZATION IN THE VISUAL ARTS. ORGANIZATION IN LITERATURE. ELEMENTS OF MUSIC. STYLE AND JUDGMENT. CLASSICISM-ROMANTICISM-REALISM. TRAGEDY AND COMEDY. JUDGMENT.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. JUNIORS, SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE.. 1 SEMESTER

  C. CLASS ACTIVITIES NOT DESCRIBED

  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

  F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE OUTLINE.

MUSIC ABSTRACT

MUSIC IS INTEGRATED WITH THE OTHER ARTS STUDIED IN THIS ONE-SEMESTER PROGRAM. MAJOR HEADINGS IN THE COURSE OUTLINE INCLUDE "ELEMENTS OF MUSIC" AND "MEDIUMS OF MUSIC."

49

I. LOCATION:
   A. CALIFORNIA
   B. TORRANCE

II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

III. COURSE GUIDE DESCRIPTION:
   A. ARTS AND HUMANITIES
   B. COMPILED IN 1966
   C. COST NOT CITED
   D. MIMEOGRAPHED. 8 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES:
      TO PROVIDE AN OPPORTUNITY TO SEE, TO STUDY, AND TO UNDERSTAND MAN'S DEVELOPMENT THROUGH THE ARTS AND THE HUMANITIES.
      TO DEVELOP AN UNDERSTANDING OF WORLD ART AND IDEAS AND THEIR PLACE IN CONTEMPORARY LIFE.
      TO MAKE STUDENTS AWARE OF THE TOTALITY OF THE ARTS AND HUMANITIES BY PRESENTING THE ARTS, LITERATURE, AND THE IDEAS THAT SHAPED THEM IN A COMBINED APPROACH.
      TO EXPOSE STUDENTS TO AS MANY ART MEDIUMS, EXAMPLES OF LITERATURE, AND PERTINENT IDEAS IN TERMS OF THE MEN AND TIMES THAT CREATED THEM AS POSSIBLE.
      TO AWAKEN STUDENTS TO KNOWLEDGE THAT ART AND THE HUMANITIES ARE NOT SPARE-TIME "FRILLS," BUT ARE VITAL EXPRESSIONS OF MAN'S EXISTENCE.
      TO REVEAL AND ENCOURAGE CREATIVITY.

   C. SUBJECT AREAS: PAINTING, SCULPTURE, ARCHITECTURE, LITERATURE, DRAMA, MUSIC, PHILOSOPHY, HISTORY

   D. AREAS RECEIVE EQUAL EMPHASIS

   E. THEMATIC AND CHRONOLOGICAL APPROACH.
      MAJOR HEADINGS IN THE COURSE ARE AS FOLLOWS: A) WHAT IS ART AND WHAT ARE THE HUMANITIES? B) REALISM. C) EXPRESSIONISM. D) ABSTRACTION. E) COMPOSITION (PATTERN, STRUCTURE, EXPRESSION). F) TECHNIQUES AND MEDIA. G) SOCIAL CRITICISM. H) VISIONS. I) GLORY AND GRANDEUR (CLASSICAL BACKGROUND OF EUROPEAN ART). J) EARTH, HEAVEN, AND HELL (MIDDLE AGES). K) THE WORLD REDISCOVERED (EARLY RENAISSANCE). L) VENUS REVISITED (CLASSICAL MYTHS IN THE RENAISSANCE). M) THE WORLD IN ORDER (THE HIGH RENAISSANCE). N) THE WORLD TRIUMPHANT (BAROQUE). O) THE WORLD DIVIDING (THE 18TH CENTURY). P) THE WAR OF ILLUSIONS (CLASSICISM VS. ROMANTICISM). Q) THE QUICK AND THE DEAD (REALISM VS. THE SALON). R) SUMMER IDYL (THE FLOWERING OF IMPRESSIONISM). S) THE WORLD IN TRANSITION (PROCURERS OF MODERN ART). T) THE CONTEMPORARY WORLD. THESE MAJOR HEADINGS ARE STUDIED WITH REFERENCE TO THE FOLLOWING ASPECTS: THE PLASTIC ARTS (PAINTING, SCULPTURE, ARCHITECTURE); THE NON-PLASTIC ARTS (LITERATURE, DRAMA, MUSIC); AND HUMANITARIAN VIEWS, INCLUDING A CONSIDERATION OF CAUSES AND EFFECTS, SOCIAL CRITICISM, THE HUMANITARIAN AS A VISIONARY, AND THE VIEWS OF THE GREEKS AND ROMANS AS THE "BASIS" OF THE HUMANITARIAN VIEW THROUGHOUT HISTORY.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

THE COURSE OUTLINE INDICATES THAT MUSIC IS STUDIED AS A NON-PLASTIC ART. AS SUCH, IT IS INCLUDED UNDER EACH MAJOR HEADING OF THE COURSE. THESE HEADINGS ARE GIVEN ABOVE (SEE IV E). SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

I. LOCATION:
A. CALIFORNIA
B. VALLEJO

II. SCHOOL AND PROGRAM PERSONNEL:
A. JOHN P. BUCHANNAN, ED.D., COORDINATOR OF SECONDARY EDUCATION
B. PROGRAM DIRECTOR, ARTHUR L. SATTERLIE
C. PROGRAM FACULTY: WILLIAM CASE, JEFF VICENCIO, RUBY HAHN, GEORGE HERBERT, DON SIEGEL

III. COURSE GUIDE DESCRIPTION:
A. CONTEMPORARY HUMANITIES
B. PUBLISHED BY THE DEPT. OF SECONDARY EDUCATION, VALLEJO UNIFIED SCHOOL DISTRICT, 1966
C. COST NOT CITED
D. MIMEOGRAPHED. 9 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVE:
TO ATTEMPT TO ANSWER THE FOLLOWING QUESTIONS: WHAT IS A HUMAN BEING? HOW MAY HE BEST LIVE? HOW MAY HE BEST THINK? HOW MAY HE BEST FORM ASSOCIATIONS WITH HIS FELLOW CREATURES IN FAMILIES, TRIBES, AND STATES? WHAT IS A HERO? HOW MAY HE TELL TRUTHS FROM ERROR, GOOD FROM EVIL? IS HIS WILL FREE OR BOUND? HOW AND WHERE MAY HE FIND BEAUTY, FREEDOM, TRUTH, AND AN UNDERSTANDING OF THE NATURAL WORLD? HOW SHALL WE UNDERSTAND THE PAST? HOW MAY THE CLASSIC EXPRESSIONS OF LOVE, HATE, JOY AND SORROW BE BEST COMPREHENDED?
C. NO SPECIFIC SUBJECT AREAS ARE INDICATED. COURSE CONTENT DEALS WITH CONCEPTS IN ART, MUSIC, PHILOSOPHY, PSYCHOLOGY, LITERATURE, AND SCIENCE.
D. EMPHASIS: 20TH CENTURY
E. THEMATIC APPROACH.
THE FOLLOWING MAJOR TOPICS ARE PRESENTED IN THE COURSE:
I. "THE MATERIALS OF ART" INCLUDES A STUDY OF TECHNICAL FUNDAMENTALS OF THE ARTS THROUGH WHICH THE FOLLOWING ELEMENTS ARE EXPLORED: UNITY, VARIETY, RHYTHM, DESIGN, COLOR, TIMBRE, SYMBOLISM, AND FIGURATIVE ELEMENTS.
II. "THE BREAK WITH THE PAST" INCLUDES A STUDY OF REVOLUTIONARY CHANGES WHICH HAVE TAKEN PLACE IN THE ARTS SINCE 1900, SUCH AS DADA, SURREALISM FUTURISM, ATONAL MUSIC, POLYTONALITY, MULTIPLE RHYTHMS, AND MECHANISTIC SOUND. SELECTED CONCEPTS WHICH ARE CONSIDERED AS HAVING INFLUENCED THESE CHANGES ARE AS FOLLOWS: JUNGIAN SYMBOLISM IN THE ARTS; CONCEPTS ADVANCED BY HEGEL, SPENGLER, AND SCHOPENHAUER; NEW CONCEPTS OF TIME AND SPACE RESULTING FROM EINSTEIN'S THEORY OF RELATIVITY AND DARWIN'S THEORIES WHICH EFFECTED THE RE-EVALUATION OF MAN'S RELATION TO NATURE.
III. "THE IMAGE OF MAN IN THE MID-20TH CENTURY" INCLUDES A STUDY OF THE FOLLOWING TOPICS: 1) THE SEARCH FOR NEW SYMBOLS FOR COMMUNICATION OF NEW IDEAS AND RELATIONSHIPS; 2) CONTINUATION OF THE ROMANTIC TRADITION; 3) THE SENSE OF ALIENATION AND DESPAIR.
IV. "NEW DISCOVERIES IN COMMUNICATIONS" INCLUDES A CONSIDERATION OF CYBERNETICS, AND A STUDY OF MASS MEDIA AS A SOCIAL FORCE.

V. AN ATTEMPT TO ARRIVE AT CRITERIA FOR JUDGING WORKS OF ART.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. 5 TEACHERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE THE USE OF RECORDS, TAPES, FILMS, AND SLIDES.
  THE CLASS IS DIVIDED INTO GROUPS OF 2 TO 6 STUDENTS. GROUPS MAY INITIATE INVESTIGATION FROM INTEREST ALONE OR MAY PREPARE FOR PARTICIPATION IN A PARTICULAR EVENT. FOR EXAMPLE, A GROUP MAY DECIDE TO STUDY THE DEVELOPMENT OF PAINTING FROM THE DADA AND SURREALIST PERIOD, THROUGH ACTION PAINTING, TO POP ART AND OP ART. AT DESIGNATED TIMES THE WHOLE CLASS ENTERS INTO DISCUSSION. WRITING, BOTH CREATIVE AND EXPOSITORY, IS ENCOURAGED, AND TECHNIQUES SUCH AS TAPING STATEMENTS, DRAMATIZATIONS, AND EVEN "HAPPENINGS" PROVE USEFUL.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE VISITS TO STUDIOS OF WORKING ARTISTS AND ART GALLERIES, PERFORMANCES OF DANCE GROUPS, AND ATTENDANCE AT CONCERTS, FILM SHOWINGS, AND PLAYS. CULTURAL RESOURCES OF THE ENTIRE BAY AREA ARE AVAILABLE AS A "LAB."
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS INCLUDE THE DEVELOPMENT OF A HUMANITIES-ORIENTED LANGUAGE ARTS PROGRAM (HOLA) BASED ON THE CONCEPT THAT COMMUNICATION IS ESSENTIAL TO SURVIVAL. IT WILL INCLUDE THE COMPONENTS OF LISTENING, SPEAKING, READING, VISUALIZING, AND WRITING, AND AS SUCH, MUSIC, ART, DRAMA, POETRY, AND SPEECH WILL BE ASPECTS. APPROXIMATELY 20 TEACHERS WILL PILOT THE PROGRAM FOR A YEAR, TRYING OUT VARIOUS MATERIALS AND IDEAS.

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED. NO TEXT IS USED. PRINCIPAL SOURCES OF INFORMATION ARE MAGAZINES AND SCHOLARLY QUARTERLIES. THESE ARE SUPPLEMENTED BY A CLASS LIBRARY OF REFERENCE BOOKS, SLIDES, FILMS, PRINTS, ETC.
- D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS TREATED PRIMARILY IN RELATION TO THE THEMES OR TOPICS AROUND WHICH THE COURSE IS ORGANIZED (SEE IV D), AND SECONDARILY IN RELATION TO ITS HISTORICAL ORIGINS. THE EMPHASIS OF THE ENTIRE COURSE, HOWEVER, IS ON THE 20TH CENTURY.

SELECTED REFERENCES TO MUSIC IN THE COURSE OUTLINE ARE AS FOLLOWS: A STUDY OF FUNDAMENTAL ELEMENTS IN MUSIC (UNITY, VARIETY, RHYTHM, DESIGN, COLOR, TIMBRE); A STUDY OF WHOLE-TONE SCALES, CHORD CLUSTERS, ATONALITY, POLYTONALITY, MULTIPLE RHYTHMS AND MECHANISTIC SOUND IN THE MUSIC OF SCHOENBERG, STRAVINSKY, HONEGGER, AND STOCKHAUSEN AS EXAMPLES OF EXPERIMENTATION--AN ASPECT OF 20TH CENTURY MAN'S "BREAK WITH THE PAST." PRIMITIVISM IN THE MUSIC OF STRAVINSKY, BARTOK, AND MILHAUD IS CONSIDERED WITH THE STUDY OF DARWIN'S THEORIES AND MAN'S RE-EVALUATION OF HIS RELATION TO NATURE; THE MUSIC OF THE BEATLES IS INCLUDED IN THE STUDY OF MAN'S SEARCH FOR NEW SYMBOLS TO COMMUNICATE NEW IDEAS AND RELATIONSHIPS; MUSICAL FORMS OF THE 19TH CENTURY ARE CONSIDERED IN THE STUDY OF THE CONTINUATION OF THE ROMANTIC TRADITION.

I. LOCATION:
  A. CALIFORNIA
  B. VISALIA

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, ALAN W. AGOL
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES ENRICHMENT PROGRAM FOR GIFTED STUDENTS
  B. COMPILED IN 1962
  C. COST NOT CITED
  D. MIMEOGRAPHED. 11 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    TO PROVIDE THE GIFTED COLLEGE-BOUND STUDENT WITH SUFFICIENT IN-DEPTH BACKGROUND IN THE HUMANITIES TO ENABLE HIM TO PROFIT MORE IN COLLEGE STUDIES.
    TO COMPENSATE FOR LIMITED CULTURAL ADVANTAGES OF THE RURAL AREA.
  C. SUBJECT AREAS: MUSIC, ART, PHILOSOPHY, LITERATURE, HISTORY
  D. EMPHASIS: LITERATURE
  E. TENDS TOWARD A CHRONOLOGICAL APPROACH INCLUDING ASPECTS OF STUDY FROM VARIOUS HISTORICAL PERIODS. FOR EXAMPLE, MUSIC INCLUDES A STUDY OF THE BEETHOVEN SYMPHONIES, OPERA, JAZZ, FOLK MUSIC, AND THE TRANSIENT AND PERMANENT VALUES IN MUSIC. ART INCLUDES TOPICS SUCH AS THE TOOLS OF ART, AND ART AND SOCIETY. SELECTED TOPICS IN PHILOSOPHY ARE AS FOLLOWS: GREEK TRADITIONS (ARISTOTLE, PLATO); RATIONALISM (DESCARTES); EMPIRICISM (LOCKE, BERKELEY, HUME); AND MODERN TRENDS.
  F. HONORS COURSE

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. ONE TEACHER. PROGRAM INITIATED BY THE ENGLISH DEPARTMENT. RESOURCE PERSONS FROM THE COMMUNITY ARE USED TO AID IN SPECIAL SUBJECTS SUCH AS ART, MUSIC, AND PHILOSOPHY.
  B. STUDENT ENROLLMENT:
    1. JUNIORS, SENIORS
    2. PREREQUISITES NOT CITED. THE COURSE IS PRIMARILY FOR THE COLLEGE-BOUND STUDENT.
    3. STUDENTS ARE SELECTED. GIVEN FOR CREDIT. AN HONORS COURSE.
  C. CLASS ACTIVITIES INCLUDE WORKSHOP-TYPE LEARNING SITUATIONS, DISCUSSIONS, INDEPENDENT AND GROUP STUDY.

  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT:
  AN OBJECTIVE STUDENT QUESTIONNAIRE AND SELF-EVALUATION FORM IS FILLED OUT BY EACH PARTICIPANT AT THE END OF THE SEMESTER; A PARENTAL EVALUATION FORM IS USED; BRIEF REPORTS ABOUT EACH PARTICIPANT ARE MADE BY THE TEACHER-DIRECTOR; TESTS AND DISCUSSIONS ARE CONSIDERED; A "B" AVERAGE MUST BE MAINTAINED.

  F. FUTURE PLANS INCLUDE POSSIBILITY OF EXTENDING THE PROGRAM TO FRESHMEN AND SOPHOMORES.

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES NOT INCLUDED
   B. BIBLIOGRAPHY INCLUDED
   C. REFERENCE MATERIALS INCLUDE THE TEXT, FROM THE RENAISSANCE TO THE ATOMIC AGE--THE WESTERN TRADITION, EUGEN WEBER, EDITOR (HEATH, 1959). A LIST OF 30 TOPICS FOR STUDY.
   D. APPENDICES INCLUDE AN OUTLINE OF THE PROGRAM AND A LIST OF TOPICS FOR STUDY.

MUSIC ABSTRACT

THE COURSE GUIDE STATES THAT THE FIRST 6 WEEKS OF CLASS TIME WILL BE CONCENTRATED IN THE AREA OF MUSIC. SONATA FORM, THE EVOLUTION OF THE CONCERTO AND SYMPHONY, AND A UNIT ON OPERA WILL BE INCLUDED, WITH LECTURES, DISCUSSIONS, AND VITAL LISTENING EXPERIENCES. THE TRANSIENT AND PERMANENT VALUES OF MUSIC ARE ALSO DISCUSSED.

FOR MATERIALS, 50 TO 100 LP RECORDINGS ARE AVAILABLE TO THE STUDENTS FROM COUNTY AND STATE LIBRARY LOAN. A SECTION OF THE COURSE GUIDE'S BIBLIOGRAPHY INCLUDES MUSIC WORKS.

I. LOCATION:
  A. COLORADO
  B. PUEBLO

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, ROBERT L. COLLYER
  C. PROGRAM FACULTY: MR. ROBERT HAMM, SPEECH AND DEBATE; MR. KEN BUTCHER, MUSIC; MR. ROBERT COLLYER, HISTORY AND SOCIAL STUDIES; MRS. JOANNE BALLARD; MRS. JUDY BAKER; MR. KEN SHOCKLEY

III. COURSE GUIDE DESCRIPTION:
  A. MAN AND HIS UNIVERSE
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. DITTO COPIED. 2 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITATED IN 1965
  B. GENERAL OBJECTIVES: (SELECTED)
    TO PROVIDE THE STUDENTS WITH AN OPPORTUNITY TO THINK CRITICALLY.
    TO GIVE THE STUDENTS A COURSE IN WHICH ALL FIELDS OF KNOWLEDGE CAN BE INTERWOVEN INTO A MEANINGFUL SEQUENCE.
    TO GIVE THE STUDENTS AN OPPORTUNITY FOR INSIGHT INTO THE PAST, THE PRESENT, AND THE FUTURE.
  C. SUBJECT AREAS: ART, LITERATURE, MUSIC, SOCIAL STUDIES
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. THEMATIC APPROACH.
    THE FOLLOWING 6 UNITS ARE LISTED IN THE COURSE OUTLINE:
    1. MAN AND HIS INTERACTION. 2. MAN AND HIS ORGANIZED SOCIETY. 3. MAN AND HIS HERITAGE. 4. MAN AND THE UNEXPLAINED. 5. MAN AND HIS LEISURE. 6. MAN AND HIS CREATIVITY.
    THESE UNITS INCLUDE IN-DEPTH STUDIES OF ART FORMS, LITERATURE, MUSIC, AND SOCIAL INNOVATIONS AND CONDITIONS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM OF 3 TEACHERS. OUTSIDE SPEAKERS INCLUDE OTHER HIGH SCHOOL FACULTY MEMBERS AND COLLEGE PERSONNEL. EACH INSTRUCTOR WORKS WITH THE UNIT INVOLVING HIS FIELD OF CONCENTRATION; AT TIMES, ONE OR ALL OF THE INSTRUCTORS MAY BE IN THE CLASSROOM OBSERVING, DISCUSSING, OR TEACHING.
  B. STUDENT ENROLLMENT:
    1. GRADE LEVEL NOT INDICATED
    2. PREREQUISITES: STUDENT MUST HAVE A "C" AVERAGE, AND MUST BE WILLING TO READ DIFFICULT AND CONTROVERSIAL MATERIAL. THE COURSE IS OFFERED TO COLLEGE BOUND AND NON-COLLEGE BOUND STUDENTS.
    3. ELECTIVE AND GIVEN FOR CREDIT

  C. CLASS ACTIVITIES INCLUDE LARGE-GROUP MEETINGS AND SMALL SECTIONS WHEREIN EACH INSTRUCTOR DEALS WITH A DIFFERENT ASPECT OF THE UNIT. SOME UNITS REQUIRE STUDENTS TO WORK TOGETHER IN GROUPS AND ARRIVE AT A UNIVERSAL PRODUCT WHICH REFLECTS THE DISCUSSION, RESEARCH, AND CONCLUSIONS OF THE WORK DONE TOGETHER. PRODUCTS ARE FREQUENTLY IN THE FORM OF WRITTEN REPORTS, ORAL REPORTS, OR DOCUMENTARIES.

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE HIS CLASS PARTICIPATION, HIS WORK IN COMMITTEES, AND RESULTS OF OBJECTIVE AND SUBJECTIVE WRITTEN TESTS.
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

MUSIC IS DEALT WITH PARTICULARLY IN 2 OF THE 6 UNITS; THESE ARE UNIT 5, "MAN AND HIS LEISURE," AND UNIT 6, "MAN AND HIS CREATIVITY." THE LATTER, UNIT 6, IS SPREAD OVER THE FULL YEAR'S STUDY.
COURSE CONTENT IS NOT DESCRIBED FOR ANY SUBJECT AREA.

I. LOCATION:
   A. COLORADO
   B. FORT COLLINS

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR, KARL D. BANDHAUER
   C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES
   B. COMPILED IN 1970
   C. COST NOT CITED
   D. DITTO COPIED. 4 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES NOT STATED
   C. SUBJECT AREAS: MUSIC, ART, ARCHITECTURE, LITERATURE, PHILOSOPHY
   D. AREAS RECEIVE EQUAL EMPHASIS
   E. CHRONOLOGICAL APPROACH.
   THE 4 HUMANITIES COURSES ARE AMONG 24 OFFERED BY THE ENGLISH DEPARTMENT'S "PROGRAM-BY-CHOICE." STUDENTS MAY SELECT 8 OF THESE COURSES (EACH 9 WEEKS) DURING THEIR JUNIOR AND SENIOR YEARS.
   THE HUMANITIES COURSES ARE DESCRIBED AS FOLLOWS:

HUMANITIES I: THE AMERICAN CULTURE. AN INTRODUCTION TO THE HUMANITIES WHICH EXPLAINS THEIR NATURE AND SCOPE, AND WHICH EMPHASIZES EXPLORATIONS IN APPROPRIATE AMERICAN MUSIC, ART, ARCHITECTURE, LITERATURE, AND PHILOSOPHY.

HUMANITIES II: THE GREEKS AND THE RENAISSANCE. A COMPARATIVE STUDY OF THE NATURE AND DEVELOPMENT OF WESTERN MAN'S EXPRESSIVE ARTS. FOR EXAMPLE, THE EVOLUTION OF CLASSIC TRAGEDY IS EXPLORED THROUGH AN EXAMINATION OF SOPHOCLES' OEDIPUS REX AND MARLOWE'S DR. FAUSTUS AND/OR ONE OTHER ELIZABETHAN PLAY. A SIMILAR UNDERTAKING OF THE OTHER ARTS IS INCLUDED.

HUMANITIES III: A SHORT OUTLINE OF PHILOSOPHY. BEGINNING WITH SELECTED SOCRATIC DIALOGUES AS RECORDED BY PLATO, THIS COURS MOVES RAPIDLY THROUGH THE ORDERLY SYSTEMS OF ARISTOTLE, THE SCHOLASTICS, COPERNICUS, GALILEO, AND NEWTON, AND THEN TRACES THE GERMAN IDEALISM OF KANT, HEGEL, FICHTE, SCHOPENHAUER, AND NIETZSCHE TO KARL MARX AND PRESENT-DAY RUSSIAN COMMUNISM. THE WESTERN BRANCH OF PHILOSOPHY FROM NEWTON TRACES THE PHILOSOPHIES OF LOCKE, HUME, AND SMITH, TO JEFFERSON, AND CULMINATES IN THE PRAGMATISM OF WILLIAM JAMES AND JOHN DEWEY. THE FINAL UNIT OF THE COURSE EXPLORES THE PHENOMENON OF EXISTENTIALISM. THE STUDENT CONSIDERS HIS PERSONAL PHILOSOPHY OF LIFE.

HUMANITIES IV: THE CONTEMPORARY SCENE AND SEARCH FOR UTOPIA. THIS COURSE IS DESIGNED TO EXPLORE THE PROBLEMS OF SOCIETY, AND TO FIND IN THE LITERATURE AND ART OF CONTEMPORARY EXPRESSIONS THE GENESIS OF CERTAIN CURRENT ATTITUDES AND HOPES OF AMERICAN YOUTH.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. JUNIORS, SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE
  C. CLASS ACTIVITIES NOT DESCRIBED.
    EACH COURSE IS ONE QUARTER (ONE HALF SEMESTER) IN LENGTH.
    STUDENTS USUALLY SELECT 4 COURSES FOR ONE FULL YEAR.
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS WILL PROVIDE FOR CONTINUED FLEXIBILITY REGARDING
    PERSONNEL, SCHEDULE STRUCTURES, AND FACILITIES AND MATERIALS.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

MUSIC IS INCLUDED IN 3 OF THE 4 HUMANITIES COURSES. THESE ARE HUMANITIES I--THE AMERICAN CULTURE, HUMANITIES III--THE GREEKS AND THE RENAISSANCE, AND HUMANITIES IV--THE CONTEMPORARY SCENE. THEY INCLUDE A STUDY OF JAZZ AND OTHER FORMS OF CONTEMPORARY MUSIC, OFTEN WITH EMPHASIS ON THE POETRY OF THE LYRICS. THE RENAISSANCE UNIT INCLUDES A STUDY OF BAROQUE AND IMPRESSIONISTIC STYLES COMPARED WITH THE ART AND ARCHITECTURE OF THOSE PERIODS. MATERIALS SUCH AS THE BERNSTEIN FILMS FROM THE YOUTH CONCERT SERIES ARE USED. OPPORTUNITIES FOR PLAYING INSTRUMENTS SUCH AS THE TONETTE ARE INCORPORATED INTO THE COURSES WHEN THESE EXPERIENCES SEEM APPROPRIATE.

59

I. LOCATION:
A. CONNECTICUT
B. BRIDGEPORT

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, JOHN C. NERREAU (ART SUPERVISOR)
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. SEMINAR IN THE ARTS
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. 9 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: ART, LITERATURE, MUSIC, HISTORY, PHILOSOPHY
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
DISCUSSIONS COVER TOPICS DEALING WITH MAN IN HIS TIME AS RECORDED AND REFLECTED IN HISTORY AND MAN AS AN INFLUENCE IN THE PRESENT AND ON THE FUTURE. COURSE MATERIALS CONSIST OF AN OUTLINE FOR THE STUDY OF THE FOLLOWING MAJOR TOPICS AND HISTORICAL PERIODS: I. THE FOUNDATIONS OF MAN (PREHISTORIC AND ANCIENT WORLD). II. THE FOUNDATION OF EUROPEAN SOCIETIES--GREECE. III. ROMAN CIVILIZATION. IV. EARLY CHRISTIAN PERIOD; THE MIDDLE AGES. V. RENAISSANCE. VI. THE 17TH AND 18TH CENTURIES. VII. THE 19TH CENTURY. VIII. SOCIETAL PROBLEMS OF THE 20TH CENTURY BEGINNING WITH PRE-WORLD WAR I TO THE PRESENT DAY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT INDICATED
B. STUDENT ENROLLMENT:
1. SENIORS
2. PREREQUISITES: TALENTED ARTS-ORIENTED STUDENTS. WRITTEN RECOMMENDATION FROM ANY TEACHER OF ART, MUSIC, LITERATURE, OR HISTORY IS REQUIRED.
3. ELECTIVE

C. CLASS ACTIVITIES INCLUDE THE USE OF VARIOUS REFERENCE BOOKS AND TEXTS TO SUPPLEMENT AND STIMULATE ORAL DISCUSSION.

D. EXTRACURRICULAR ACTIVITIES INCLUDE INDIVIDUAL AND GROUP TRIPS TO GALLERIES AND EVENTS.

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED. A TERM PAPER IS REQUIRED.

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT CITED
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS INCLUDE A LIST OF TEXTS
D. NO APPENDICES

MUSIC ABSTRACT

ASPECTS OF MUSIC INDICATED IN THE OUTLINE FOR EACH HISTORICAL PERIOD ARE AS FOLLOWS:

FOUNDATIONS OF EUROPEAN SOCIETIES--GREECE. EARLY INSTRUMENTS. DRAMA AND ITS RELATION TO MUSIC.

ROMAN CIVILIZATION. MUSIC.

RENAISSANCE. MUSIC DEVELOPMENTS AS THEY CORRESPOND TO THE VISUAL ARTS. THE EFFECT OF THE REFORMATION UPON MUSIC.

17TH AND 18TH CENTURIES. THE FOLLOWING COMPOSERS: VIVALDI, FRESCOBALDI, PURCELL, BACH, HANDEL, HAYDN, MOZART, BEETHOVEN.

19TH CENTURY. CLASSICISM; ROMANTICISM; POST-ROMANTICISM; IMPRESSIONISM.

20TH CENTURY. SCHOENBERG; BARTOK; RESPIGHI; SIBELIUS; COPLAND; GERSHWIN; FOLK-ROCK; ACID-ROCK; CLASSIC-ROCK; JAZZ.

DANIEL HAND HIGH SCHOOL

I. LOCATION:
  A. CONNECTICUT
  B. MADISON

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL, J. MILTON JEFFREY
  B. PROGRAM DIRECTOR NOT CITED
  C. PROGRAM FACULTY, CHARLES H. QUIGLEY, MUSIC; OTHERS NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. TYPEWRITTEN. 2 PAGES
     A BRIEF DESCRIPTION OF THE COURSE IS AVAILABLE. MORE COMPLETE COURSE GUIDE MATERIALS ARE IN THE PLANNING STAGE.

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
     TO EXAMINE MAN AS HE EXISTS TODAY, HIS SEARCH FOR IDENTITY AND FOR TRUTH, AND HIS REBELLIONS AGAINST MANY OF THE FORCES TO WHICH HE MUST REACT.
     TO STUDY PARALLELS IN OTHER AGES AND TIMES AS REVEALED BY THE LIGHT OF HISTORICAL ACCOUNTS, AS REFLECTED BY MAN'S CREATIVE EFFORTS IN ART AND MUSIC AND OTHER FORMS OF ARTISTIC EXPRESSION, AND AS BROUGHT TO LIGHT BY HIS DEEPEST THINKING REVEALED THROUGH HIS GREAT WORKS OF LITERATURE, RELIGION, AND PHILOSOPHY.
  C. SUBJECT AREAS: HISTORY, PHILOSOPHY, MUSIC, ART
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. ORGANIZATION OF COURSE CONTENT NOT DESCRIBED

V. MANNER IN WHICH PROGRAM IS HANDLED:
  10 PAPER-BACKED TEXTS IN HISTORY AND PHILOSOPHY ARE ISSUED TO THE STUDENTS, AS WELL AS TEXTS IN MUSIC AND ART. CLASS ACTIVITIES INCLUDE PRESENTATIONS OF SLIDES AND ART REPRODUCTIONS, LISTENING TO MUSIC, AND CLASS LECTURES AND DISCUSSIONS. ASSIGNMENTS INCLUDE RESEARCH, PAPERS, INDIVIDUAL STUDY, AND READING IN ALL 4 AREAS.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

MUSIC CONTENT IS NOT DESCRIBED.

62

I. LOCATION:
A. CONNECTICUT
B. RIDGEFIELD

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, MISS EVELYN COPELAND (FAIRFIELD, CONNECTICUT)
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES GUIDE
B. COMPILED IN 1969
C. COST NOT CITED
D. MIMEOGRAPHED. 54 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES: (SELECTED)
TO STIMULATE THE CONSTRUCTIVE FORMATION OF INTELLIGENT OPINION.
TO STIMULATE SOCIAL AND PERSONAL AWARENESS.
C. SUBJECT AREAS NOT INDICATED. COURSE CONTENT INCLUDES HISTORY, LITERATURE, MUSIC, ART, PHILOSOPHY, AND SOCIAL STUDIES.
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
THE COURSE GUIDE IS NOT INTENDED TO BE A SET OF DIRECTIONS FOR TEACHING. RATHER, IT IS DESIGNED TO HELP THE TEACHER CHOOSE VALUABLE SOURCES AND ACTIVITIES FOR THE STUDENTS. A GENERAL SYNOPSIS, UNIT OBJECTIVES, SUGGESTED ACTIVITIES, AND MATERIALS FOR STIMULATING DISCUSSION ARE DESCRIBED FOR EACH UNIT. UNIT TOPICS ARE AS FOLLOWS:
INTRODUCTION. (1 WEEK) NATURE AND FOCUS OF THE COURSE.

UNIT I. THE SELF. (5 WEEKS) AREA 1, AN EXAMINATION OF THE EXISTENCE OF THE HUMAN SELF; AREA 2, A PHILOSOPHICAL AND PSYCHOLOGICAL OVERVIEW OF THE NATURE OF SELF; AREA 3, INDIVIDUAL VARIATIONS OF THE EXPRESSION OF SELF.

UNIT II. THE SEARCH FOR FULFILLMENT OF SELF. (8 WEEKS)
AREA 1, THE UNIVERSAL VERSUS THE RELATIVE ASPECTS OF TRUTH.
AREA 2, GOODNESS AND BEAUTY--THE UNIVERSAL AND THE PARTICULAR IN AESTHETICS. AREA 3, RELEVANCE AND REALITY IN RELIGION.

UNIT III. THE NATURAL WORLD. (5 WEEKS) AREA 1, THE PHILOSOPHY OF THE NATURAL WORLD; AREA 2, THE INTERACTION OF THE NATURAL WORLD AND MAN. AREA 3, THE RELATIONSHIP OF THE INDIVIDUAL AND THE NATURAL WORLD WITH PARTICULAR EMPHASIS ON TECHNOLOGICAL AMERICA.

UNIT IV. MAN AND VALUES. (6 WEEKS) AREA 1, RELATIONSHIP BETWEEN VALUES AND CHOICE WITH SPECIAL EMPHASIS ON THE AMERICAN EXPERIENCE. AREA 2, THE QUESTION OF ENVIRONMENTAL PRESSURES VERSUS FREE RESPONSE. AREA 3, THE AMERICAN DREAM--UTOPIAS PAST AND PRESENT.

UNIT V. MAN AND SOCIETY. (6 WEEKS) AREA 1, THE PHILOSOPHY OF POWER--ITS BASIS AND USE. AREA 2, THE INDIVIDUAL AND THE STATE. AREA 3, MAN, SOCIETY, AND CHANGE--A COMPROMISE AND A CHALLENGE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. NUMBER OF TEACHERS NOT INDICATED. A TEACHER ACTS AS A RESOURCE PERSON IN CLASSROOM ACTIVITY; HIS TASK IS TO CLARIFY, NOT TO DOMINATE. GUEST SPEAKERS ARE INVITED.
   B. STUDENT ENROLLMENT:
      1. GRADE LEVEL NOT INDICATED
      2. PREREQUISITES NOT CITED
      3. ELECTIVE. A STUDENT MAY REPEAT THE COURSE FOR ENRICHMENT, RE-READING CERTAIN WORKS OR USING AN ENTIRELY NEW SET OF SOURCES PERTAINING TO UNIT TOPICS.
   C. CLASS ACTIVITIES INCLUDE LARGE AND SMALL GROUP DISCUSSIONS, OUTSIDE READING, VARIOUS TYPES OF CREATIVE WORK, VIEWING OF ART WORKS, FILMS, AND SLIDES, AND LISTENING TO RECORDINGS.
   D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO MUSEUMS, ART GALLERIES, CONCERTS, AND CULTURAL EVENTS IN THE NEW YORK CITY AREA. THESE ARE CHOSEN TO HIGHLIGHT ISSUES AND TOPICS CONSIDERED IN THE UNITS.
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE WRITTEN AND ORAL REPORTS.
   F. FUTURE PLANS INCLUDE COURSE GUIDE REVISION. THE PROGRAM WILL BE OFFERED ON A 1-SEMESTER RATHER THAN 2-SEMESTER BASIS, WITH THE PRESENT COURSE CONTENT MORE CONCENTRATED AND SHARPLY FOCUSED.

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES INCLUDE POSSIBLE READING ASSIGNMENTS, RELATED CLASSROOM ACTIVITIES, AND TOPICS FOR PRESENTATION OR DISCUSSION.
   B. BIBLIOGRAPHY INCLUDED
   C. REFERENCE MATERIALS INCLUDE TITLES OF FILMS
   D. NO APPENDICES

MUSIC ABSTRACT

NO SUBJECT AREAS ARE DELINEATED. MUSIC AND THE FINE ARTS ARE INTEGRATED WITH THE THEME OF SELF-UNDERSTANDING AND SELF REALIZATION, THE COURSE BEING DESIGNED TO STIMULATE SOCIAL AND PERSONAL AWARENESS.

THEMATIC UNITS ARE PRESENTED IN THE COURSE OUTLINE. WITHIN THESE, SPECIFIC REFERENCES TO MUSIC ARE AS FOLLOWS:

UNIT I, "THE SELF." DURING THE 2 WEEKS DEVOTED TO A PHILOSOPHICAL AND PSYCHOLOGICAL OVERVIEW OF THE NATURE OF SELF, THE STUDENTS LISTEN TO SCHEHERAZADE BY RIMSKY-KORSAKOV AND LES PRELUDES BY LISZT AND DISCUSS THE ROMANTIC FRAME OF REFERENCE. IN THE SAME UNIT, A LECTURE IS GIVEN ON THE CREATION OF MYTHS WHICH HAVE BECOME NORMS FOR ACTION. THIS TOPIC LENDS ITSELF TO THE DISCUSSION OF TODAY'S MYTHS AND THEIR RELATIONSHIP TO POPULAR MUSIC.

THE GENERAL PROPOSAL OF UNIT II IS THAT MAN FULFILLS HIMSELF IN HIS SEARCH FOR TRUTH, WHICH IN TURN INVOLVES A CONSIDERATION OF BEAUTY, GOODNESS, AND RELIGION. ONE WEEK'S STUDY FOCUSES ON MUSIC. SEVERAL READING ASSIGNMENTS ARE LISTED FOR THE STUDENT'S SELECTION. AMONG THESE ARE CHAPTERS FROM MUSIC IN THE LIFE OF MAN, BY JULIUS PORTNOY (NEW YORK: HOLT, RINEHART AND WINSTON, 1963), AND WHAT TO LISTEN FOR IN MUSIC, BY AARON COPLAND (NEW YORK: MCGRAW-HILL BOOK CO., 1957). SELECTED ACTIVITIES AND DISCUSSION TOPICS ARE AS FOLLOWS: STUDENTS LISTEN TO TONY SCOT'S MUSIC FOR MEDITATION AND THEN TO BARTOK'S DANCE SUITE; THEY DISCUSS THE DIFFERENCES IN TERMS OF BEAUTY AND ITS ASSOCI-

ATION WITH "TASTE." THE MUSIC OF BACH IS COMPARED WITH THAT OF THE BEATLES. MEMBERS OF THE METROPOLITAN OPERA ASSOCIATION ARE INVITED TO DEMONSTRATE AND DISCUSS AN OPERA PRODUCTION. A MEMBER OF THE MUSIC DEPARTMENT SPEAKS ON UNITY AND DIVERSITY IN MUSIC AND THE RELATIONSHIP OF THESE TO CULTURALLY DEFINED SENSES OF TASTE. RELATIVE OR UNIVERSAL RELATIONSHIPS AMONG THE QUALITIES OF TRUTH, GOODNESS, AND BEAUTY IN ARTISTIC EXPRESSION ARE DISCUSSED.

WITH UNIT III, "THE NATURAL WORLD," SELECTIONS BY MENDELSSOHN, CHOPIN, AND DEBUSSY ARE HEARD AND SYNCHRONIZED WITH THE STUDY OF SELECTED PAINTINGS OF THE BARBIZON AND IMPRESSIONIST SCHOOLS. QUESTIONS SUCH AS THE FOLLOWING ARE DISCUSSED: WHAT IS THE RELATIONSHIP BETWEEN A VIEW OF REALITY AND OF ONESELF? BETWEEN REALITY AND TRUTH? REALITY AND BEAUTY? REALITY AND GOD? REALITY AND GOODNESS? REALITY AND VALUES?

PROGRAM MUSIC OF PAUL HINDEMITH IS DISCUSSED AS A REFLECTION OF AMERICAN VALUES IN UNIT IV, "MAN AND VALUES." JAZZ COMPOSITIONS ARE HEARD AND DISCUSSED IN AN EFFORT TO UNDERSTAND THE VALUES THAT PRODUCED THEM.

SAGE PARK JUNIOR HIGH SCHOOL

I. LOCATION:
   A. CONNENTICUT
   B. WINDSOR

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR NOT CITED
   C. PROGRAM PREPARED BY FRANS KROT, DIANE VAN AUSDALL, SYLVIA SKYPEK, MARIE MAHAN

III. COURSE GUIDE DESCRIPTION:
   A. NINTH GRADE ENGLISH AND SOCIAL STUDIES
   B. COMPILED IN 1970
   C. COST NOT CITED
   D. MIMEOGRAPHED. 16 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVE:
      TO ACHIEVE THE FOLLOWING BASIC SKILLS:
      ABILITY TO APPLY BASIC GRAMMAR UNDERSTANDINGS IN THE DEVELOPMENT OF WRITING SKILLS, AND TO EXPRESS ONE'S SELF CLEARLY AND EFFECTIVELY BOTH ORALLY AND IN WRITING; DEVELOPMENT OF SKILLS IN FORMAL DEBATING AND PUBLIC SPEAKING, AND IN LOCATING, COMPILING AND WEIGHING EVIDENCE AND DATA NECESSARY FOR MAKING DECISIONS; KNOWLEDGE OF HOW TO SEPARATE FACT FROM OPINION AND THE ABILITY TO IDENTIFY PROPAGANDA; DEVELOPMENT OF GROUP DISCUSSION TECHNIQUES; AND THE DEVELOPMENT OF SKILLS NEEDED TO RECOGNIZE AND SOLVE SOCIAL PROBLEMS, TO FUNCTION IN A WORLD CHARACTERIZED BY CHANGE, TO CRITICALLY EXAMINE ONE'S OWN VALUES AND THE VALUES OF OTHERS, AND TO FORMULATE A PERSONAL PHILOSOPHY.
   C. SUBJECT AREAS: ENGLISH, SOCIAL STUDIES
   D. AREAS RECEIVE EQUAL EMPHASIS
   E. THEMATIC APPROACH.
      COURSE MATERIALS PRESENT A DESCRIPTIVE OUTLINE OF THE FOLLOWING 6 "KEY UNDERSTANDINGS" AROUND WHICH THE PROGRAM IS ORGANIZED: 1) MYTH, TRADITION AND CHANGE. 2) CULTURE PATTERNS AND THE TEENAGER. 3) POWER, CONFLICT AND CONSCIENCE. 4) HUMAN RIGHTS: THE TRAGEDY OF PREJUDICE. 5) STUDY OF MINORITIES. 6) HEROES: YESTERDAY AND TODAY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. NUMBER OF TEACHERS NOT INDICATED
   B. STUDENT ENROLLMENT:
      1. FRESHMEN
      2. PREREQUISITES NOT CITED
      3. ELECTIVE
   C. CLASS ACTIVITIES NOT DESCRIBED
   D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
   F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES INCLUDED IN THE GUIDE: BIBLIOGRAPHY AND SUPPLEMENTARY READING MATERIALS FOR ENGLISH AND SOCIAL STUDIES.

MUSIC ABSTRACT

THE HUMANITIES PROGRAM OF ENGLISH AND SOCIAL STUDIES DEALS WITH CULTURAL PATTERNS OF PAST ERAS AND PARTICULARLY OF CONTEMPORARY SOCIETY. SIX THEMES OR "KEY UNDERSTANDINGS" ARE PRESENTED THROUGHOUT THE COURSE. WITH THE STUDY OF THE FINAL ONE, "HEROES: YESTERDAY AND TODAY," OUTSTANDING CONTRIBUTIONS TO PHILOSOPHY, MUSIC, ART, LITERATURE, AND HISTORY ARE CONSIDERED.

67

I. LOCATION:
   A. CONNECTICUT
   B. TORRINGTON

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL, RICHARD D. WILLIAMSON
   B. PROGRAM DIRECTOR, DAVID WHEELER
   C. PROGRAM FACULTY: DAVID BENNETT, BRUCE FOX, WILLIAM MULLER, NEIL PAGONA, NELLIE SULLIVAN, DOLORES WHELAN, HELEN WOODFORD

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES PROGRAM AT TORRINGTON HIGH SCHOOL
   B. COMPILED IN JUNE, 1970
   C. COST NOT CITED
   D. OUTLINE FORM. 2 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. PROGRAM INITIATED IN DECEMBER, 1967
   B. GENERAL OBJECTIVE:
      TO EXPLORE THE MANY AVENUES OF OUR CULTURAL HERITAGE.
   C. SUBJECT AREAS: ART, ARCHITECTURE, ANTHROPOLOGY, LITERATURE, MIME, PHILOSOPHY, MUSIC, DANCE, PLAYS
   D. EMPHASIS: ART, ARCHITECTURE, LITERATURE, MUSIC, PLAYS
   E. LECTURES AND PROGRAMS IN EACH SUBJECT AREA ARE PRESENTED DURING FRIDAY ACTIVITY PERIOD AT THE RATE OF 10 TO 15 PROGRAMS A YEAR.
   F. COURSE MATERIALS CONSIST OF A 3-YEAR RESUME LISTING LECTURES AND PROGRAMS PRESENTED IN EACH OF THE SUBJECT AREAS, AND A BRIEF DESCRIPTION OF THE FIRST LECTURE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. TEAM TEACHING. GUEST LECTURERS.
   B. STUDENT ENROLLMENT:
      1. SOPHOMORES, JUNIORS, SENIORS
      2. PREREQUISITES NOT CITED
      3. ELECTIVE
   C. CLASS ACTIVITIES INCLUDE PERFORMANCES AND THE USE OF FILMS
   D. EXTRACURRICULAR ACTIVITIES INCLUDE 3 FIELD TRIPS AND AN ADDITIONAL MUSIC PROGRAM GIVEN AT THE SCHOOL
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES INCLUDE A LIST OF MUSIC PROGRAMS THAT MAY BE ATTENDED
   B. BIBLIOGRAPHY NOT INCLUDED
   C. REFERENCE MATERIALS NOT INCLUDED
   D. NO APPENDICES

MUSIC ABSTRACT

MR. DAVID WHEELER, HEAD OF THE HIGH SCHOOL MUSIC DEPARTMENT, IS ALSO CHAIRMAN OF THE HUMANITIES PROGRAM.

LECTURES AND PROGRAMS OFFERED DURING THE FIRST THREE-YEAR PERIOD (SINCE 1967) INCLUDE THE FOLLOWING TOPICS:

"JAZZ TRIO AND CONTRASTING PIANO FORMS AND STYLES (1700-1968)," LECTURE DEMONSTRATION GIVEN BY A YALE UNIVERSITY GRADUATE STUDENT;

ELM CITY BRASS QUINTET FROM YALE UNIVERSITY;
WOODWIND QUINTET, UNIVERSITY OF CONNECTICUT;
NEW ENGLAND STRING QUARTET, UNIVERSITY OF CONNECTICUT;
"SHAKESPEARE IN OPERA AND SONG," METROPOLITAN OPERA COMPANY;
RENAISSANCE VOCAL MOTETS, YALE UNIVERSITY SINGERS;
MADRIGAL SINGERS, UNIVERSITY OF HARTFORD;
LUTE PROGRAM, BY LUCY CROSS;
"FORM IN MUSIC AND IMPROVISATION," LECTURE DEMONSTRATION GIVEN BY A YALE UNIVERSITY GRADUATE STUDENT;

OPTIONAL PERFORMANCES:
MICHAEL LORIMER, CLASSICAL GUITARIST;
JOSE GRECO AND COMPANY;
THE OPERA CARMEN BY BIZET, PRESENTED BY THE CONNECTICUT OPERA GUILD.

THE FIRST LECTURE OF THE SERIES WAS GIVEN BY MR. FAY, A YALE GRADUATE STUDENT, PIANIST AND COMPOSER. ASSISTING HIM WAS A PERCUSSIONIST AND STRING BASS PLAYER. FAY SPOKE ABOUT RELATIONSHIPS AND DIFFERENCES BETWEEN THE MUSIC OF YESTERDAY AND TODAY. BY CLEVERLY PITTING THE CLASSICAL SOUNDS OF BACH, BEETHOVEN AND CHOPIN AGAINST THE MODERN SOUNDS OF THE BEATLES, FOUR DIFFERENT JAZZ STYLES AND HIS OWN COMPOSITIONS, MR. FAY SHOWED THE MUSIC OF "THEN" AND "NOW" TO BE BASICALLY THE SAME EXCEPT FOR THE RHYTHM.

I. LOCATION:
  A. CONNECTICUT
  B. WEST HARTFORD

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. DIRECTOR OF INSTRUCTION, DR. JAMES J. MOORE
  C. PROGRAM FACULTY: MARK H. BLOOD, JR., DAVID BLUMENTHAL, WAYNE W. LOVELAND, DIQUEL MENDES, CHARLES R. TIPPIN

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES COURSE OF STUDY. THE GREAT WAYS OF LIVING
  B. COMPILED IN 1965
  C. COST NOT CITED
  D. MIMEOGRAPHED. 49 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1965
  B. GENERAL OBJECTIVE REFLECTED IN THE FOLLOWING OPENING QUOTATION: "I DO NOT WANT MY HOUSE TO BE WALLED IN ON ALL SIDES AND MY WINDOWS TO BE STUFFED. I WANT THE CULTURE OF ALL LANDS TO BE BLOWN ABOUT MY HOUSE AS FREELY AS POSSIBLE." (MAHATMA GANDHI)
  C. SUBJECT AREAS: HISTORY, MUSIC, ART, LITERATURE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. THE FOLLOWING UNITS OR "WAYS OF LIVING" ARE STUDIED: I. THE EASTERN WAYS, C. 3000 TO 1 B.C. (INDIA--HINDUISM, BUDDHISM; CHINA--CONFUCIANISM, TAOISM, LEGALISM; THE HEBREW-MONOTHEISM). II. THE GREEK WAY, C. 3000 TO 300 B.C. (EARLY, CLASSICAL, HELLENISTIC GREECE). III. ROMAN AND MEDIEVAL WAYS, C. 500 B.C. TO 1300 A.D. (ROMAN WORLD AND MEDIEVAL WORLD). IV. THE AGE OF REAWAKENING AND REVOLT, C. 1300 TO 1600 (EARLY AND LATE RENAISSANCE; REFORMATION). V. THE RATIONAL WAY, C. 17TH AND 18TH CENTURIES (REASON LEADS TO REVOLT AND REACTION; RATIONAL FAITH VERSES RELIGIOUS FAITH; THE "DEMOCRATIC" EXPERIMENTS). VI. THE AGE OF REVOLTS AND REACTIONS, C. 19TH CENTURY (ROMANTIC REVOLT AND REACTION; ASCENDENCY OF THE MIDDLE CLASS; INTELLECTUAL, SOCIAL, AESTHETIC, AND MORAL REACTIONS). VII. THE ANXIOUS YEARS, C. 20TH CENTURY (THE OLD ORDER CRUMBLES; THE NEW ORDERS--PROMISE AND DISILLUSIONMENT; THE BRAVE NEW WORLD).

  EACH OF THESE PERIODS OR "WAYS OF LIVING" IS ORGANIZED AS FOLLOWS: EVOLVING IDENTITY, SELECTED QUOTATIONS SUGGESTING DEVELOPING IDEALS. SCOPE AND SYNTHESIS, DESCRIPTION AND INTERRELATION OF TOPICS AND MATERIALS PRESENTED SEQUENTIALLY THROUGH HISTORY, ART, LITERATURE, AND MUSIC. IMPLEMENTATION, READINGS, AND RESOURCES, SPECIFIC MATERIALS AND RELATED ACTIVITIES FOR DEVELOPING UNDERSTANDING OF THE BASIC CONCEPTS. LEGACY, STATEMENTS DESCRIBING THE ENDURING CONTRIBUTIONS OF THE PAST WHICH HAVE SHAPED THE MODERN WORLD.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM OF TEACHERS
  B. STUDENT ENROLLMENT NOT DESCRIBED
  C. CLASS ACTIVITIES INCLUDE GUEST LECTURERS, STUDENT PERFORMANCES, AND EXTENSIVE USE OF FILMS, FILMSTRIPS, SLIDES, RECORDINGS AND TAPES.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES INCLUDED IN THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY INCLUDED FOR HISTORY, LITERATURE, MUSIC, AND ART
C. REFERENCE MATERIALS INCLUDE A MUSIC DISCOGRAPHY
D. NO APPENDICES

MUSIC ABSTRACT

MUSICAL ASPECTS STUDIED IN RELATION TO EACH OF THE HISTORICAL PERIODS OR "GREAT WAYS OF LIVING" ARE AS FOLLOWS:

THE EASTERN WAYS. FUNDAMENTALS OF MUSIC--AN INTRODUCTION TO MELODY, RHYTHM, HARMONY, TONALITY, TEXTURE, TIMBRE, INSTRUMENTS, DYNAMICS, ORCHESTRATION, STYLE, AND FORM. THE MUSIC OF INDIA; VEDIC CHANT. THE ROLE OF MUSIC IN CHINESE CULTURE. MUSIC AND HEBRAIC CULTURE.

THE GREEK WAY (3000 TO 300 B.C.). FUNCTION OF MUSIC--NOTATION, INSTRUMENTS, MUSIC AND THE EPIC. ETHOS; PYTHAGOREAN THEORY; THE MODAL SYSTEM; MUSICAL DIMENSIONS OF DRAMA--ODE, DANCE, CHORUS. WRITINGS ON MUSIC (THEORETICAL AND ACOUSTICAL LEGACY).

ROMAN AND MEDIEVAL WAYS. ROMAN MUSIC AS A LINK BETWEEN THE OLD (HEBREW, GREEK, EGYPTIAN) AND THE NEW (CHRISTIAN) MUSIC. THE CHRISTIAN ERA--PLAINSONG, GREGORIAN REFORM, MASS, ORGANUM, LITURGICAL DRAMA. THE DEVELOPMENT OF NOTATION. SECULAR INFLUENCES OF THE GOLIARDS, JONGLEURS, TROUBADOURS, TROUVERES, AND MINNESINGERS. STUDENT PRESENTATIONS AND PERFORMANCES OF MUSIC FROM THE ARS ANTIQUA. FORMS AND DEVICES OF THAT PERIOD ARE STUDIED.

1300 TO 1600 A.D. COMPOSERS AND FORMS OF THE BURGUNDIAN SCHOOL. 16TH CENTURY INFLUENCES OF THE NETHERLANDERS, ROMANS, VENETIANS, AND ENGLISH. POLYPHONY AND INSTRUMENTATION. EFFECTS OF THE REFORMATION ON MUSIC.

THE RATIONAL WAY (17TH AND 18TH CENTURIES). COMPOSERS AND GENERAL CHARACTERISTICS OF THE EARLY AND MIDDLE BAROQUE IN MUSIC. CULMINATION OF BAROQUE MUSIC WITH BACH AND HANDEL. SPIRIT OF THE ROCOCO. CLASSICAL TENDENCIES OF THE LATE 18TH CENTURY (GLUCK, HAYDN, MOZART, BEETHOVEN).

AGE OF REVOLTS AND REACTIONS (19TH CENTURY). CONFLUENCE OF CLASSICISM AND ROMANTICISM. THE AGE OF THE VIRTUOSO. THE RISE OF MUSICAL NATIONALISM. FROM ROMANTICISM TO REALISM (BERLIOZ, LISZT, WAGNER). CROSSCURRENTS AND TRENDS DURING LATE AND POST-ROMANTICISM. LITERATURE AND MUSIC (NIETZSCHE AND R. STRAUSS) WITH STUDNET PERFORMANCE. IMPRESSIONISM.

20TH CENTURY. EXPRESSIONISM; TONE-ROW MUSIC; NEO-CLASSICISM; GEBRAUCHSMUSIK. NATIONALISM AND INDIVIDUALISM IN THE 20TH CENTURY. THE DEVELOPMENT OF JAZZ AND ITS INFLUENCE. STRAVINSKY. INNOVATIONS IN MUSICAL MEDIA. (STUDENT PRESENTATIONS AND PERFORMANCES)

DERIVED FROM APPROXIMATELY 30 BOOKS ON MUSIC, SELECTED READINGS ARE INDICATED FOR USE WITH EACH OF THE PRECEDING TOPICS. RECORDINGS OF SPECIFIC MUSICAL COMPOSITIONS ARE LISTED.

I. LOCATION:
  A. CONNECTICUT
  B. WETHERSFIELD

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL, FRED J. CARUOLO
  B. PROGRAM DIRECTOR NOT CITED
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES I
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. MIMEOGRAPHED. 8 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    TO ASSIST THE STUDENT AS A CONSUMER, AND TO DEVELOP KEENER DISCRIMINATION IN HIS CHOICE OF CURRENT CULTURE.
    TO INTENSIFY THE STUDENT'S AWARENESS OF HIS CULTURAL ENVIRONMENT.
    TO MAKE THE STUDENT AWARE OF CAUSE AND EFFECT RELATIONSHIPS BETWEEN EVENTS AND SOCIAL CONDITIONS IN THE PRESENT AND PAST, ESPECIALLY IN THE 20TH CENTURY.
    TO MOTIVATE THE STUDENT TO BECOME ACTIVELY CONCERNED ABOUT HIS CULTURAL ENVIRONMENT, AND TO EXPAND HIS HUMANISTIC ENVIRONMENT.
  C. SUBJECT AREAS: LITERATURE, ART, MUSIC
  D. EMPHASIS: THE PROGRAM IS AN ENGLISH WORKSHOP
  E. THEMATIC APPROACH.
    HUMANITIES I IS A ONE-SEMESTER COURSE WHICH EXPLORES AMERICA'S EXPRESSION OF ITSELF THROUGH VARIOUS ART FORMS. THE FOLLOWING 7 THEMES ARE STUDIED: 1) AMERICA AND AMERICANS--WHAT IS AN AMERICAN? 2) ROARING TWENTIES--A PARALLEL TO THE SIXTIES AND AN EXAMPLE OF THE ILLUSION OF ABSOLUTE SECURITY. 3) THIRTIES--DISILLUSIONMENT AND SEARCH FOR VALUES. 4) FORTIES--THE BEGINNING OF THE UNITED STATES' REAL INVOLVEMENT IN WORLD EVENTS, AND ITS IMPACT ON SOCIETY. 5) FIFTIES--OVERT CONFORMITY; COVERT RUMBLINGS. 6) SCHIZOPHRENIC SIXTIES--THE REALITY OF A CONTINUING WAR-ORIENTED SOCIETY VERSUS ESCAPE IN DRUGS, MEDITATION, AND DOMESTIC VIOLENCE. 7) PRESENTATION OF PROGRAMS, AND PROJECTION INTO THE FUTURE.
    FOR EACH OF THESE THEMES, THE COURSE GUIDE INCLUDES SPECIFIC CLASSROOM MATERIALS, AN OUTLINE OF SKILLS INTRODUCED, AND AN OUTLINE OF SUPPLEMENTARY ACTIVITIES AND SUGGESTED APPROACHES.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. GRADE LEVELS NOT INDICATED
    2. PREREQUISITES: STUDENTS WITH AVERAGE ABILITY IN READING AND COMPREHENSION SKILLS.
    3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
  C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, AND THE USE OF FILMS, SLIDES, AND RECORDINGS
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDED. EXAMPLES: STUDENTS BRING RECORDS, LITERATURE, AND PICTURES FOR CLASS DISCUSSION; STUDENT PROJECTS PRESENTED TO INFORM THE CLASS OF EVENTS NOT COVERED IN GENERAL DISCUSSION; STUDENT DEBATES AND SPECIFIC RESEARCH ASSIGNMENTS.
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE A LIST OF FILMS AND RECORDINGS
D. NO APPENDICES

MUSIC ABSTRACT

HUMANITIES I FOCUSES ON AMERICAN CULTURE SINCE THE 1920'S. ASPECTS OF MUSIC STUDIED IN RELATION TO THEMES OF THE COURSE ARE AS FOLLOWS:

THEME: THE ROARING TWENTIES. A STUDY OF JAZZ POPULAR DURING THIS PERIOD.

THEME: FORTIES--BEGINNING OF U.S. INVOLVEMENT IN WORLD EVENTS WITH CONSEQUENT IMPACT ON SOCIETY. MUSIC OF THE SWING ERA (30'S AND 40'S) IS INTRODUCED AS COUNTERPOINT TO ACTIVITY AND TURMOIL IN EUROPE.

THEME: FIFTIES--OVERT CONFORMITY; COVERT RUMBLINGS. THE RELATION OF ROCK AND ROLL TO THE SIXTIES' LARGE TEEN-AGE SELLING MARKET.

THEME: THE SCHIZOPHRENIC SIXTIES--THE REALITY OF A CONTINUING WAR-ORIENTED SOCIETY VERSUS ESCAPE IN DRUGS, MEDITATION AND DOMESTIC VIOLENCE. A STUDY OF THE HISTORY OF ROCK AND ROLL THROUGH RECORDS, DISCUSSION, AND A CONSIDERATION OF ROCK PERSONALITIES AND THEIR PHILOSOPHIES. A STUDY OF ATTITUDES TOWARD DRUGS AND ALIENATION AS REFLECTED IN ROCK AND OTHER TYPES OF POPULAR MUSIC.

I. LOCATION:
A. CONNECTICUT
B. MIDDLETOWN

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, JAMES M. SULLIVAN
B. PROGRAM DIRECTOR, LOUISE M. FACIUS (CHAIRMAN OF ENGLISH DEPT.)
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES COURSE FOR SENIOR COLLEGE-PREPARATORY STUDENTS
B. COMPILED IN 1965. "STILL USED AS A BASIS FOR OUR COURSES, WITH MANY MODIFICATIONS EACH YEAR."
C. COST NOT CITED
D. DITTO COPIED. 5 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:

A. PROGRAM INITIATED IN 1965

B. GENERAL OBJECTIVES:
TO HELP STUDENTS ENJOY AND APPRECIATE ART, MUSIC, LITERATURE AND DRAMA THROUGH AN UNDERSTANDING OF SOME PRINCIPLES COMMON TO THESE ARTS AND THROUGH A STUDY OF THE HISTORY AND PHILOSOPHY OF THE PERIOD OF EACH COMPOSITION.
TO EXPLORE THE INTERRELATIONSHIPS AMONG ART, MUSIC, PHILOSOPHY, HISTORY AND LITERATURE AND TO GAIN SOME ESTHETIC APPRECIATION OF THE ARTS.
TO ACCUSTOM STUDENTS TO THE PERHAPS UNIQUE EXPERIENCE OF LEARNING FOR THE JOY AND EXCITEMENT OF LEARNING.
TO STIMULATE FURTHER STUDY IN THE SEARCH FOR ANSWERS.
TO ENABLE STUDENTS TO PERCEIVE RELATIONSHIPS.

C. SUBJECT AREAS: ART, MUSIC, LITERATURE, DRAMA, HISTORY, PHILOSOPHY

D. EACH AREA RECEIVES EQUAL EMPHASIS BUT THE CORE AREA VARIES WITH EACH HISTORICAL PERIOD.
CORE AREAS: PHILOSOPHY AND HISTORY FOR GOLDEN AGE OF GREECE; HISTORY AND ART FOR EARLY ROMAN CULTURE; MUSIC AND ART FOR THE MIDDLE AGES; ART, LITERATURE, DRAMA FOR THE RENAISSANCE; MUSIC FOR THE BAROQUE, CLASSICAL, AND ROMANTIC PERIODS; HISTORY FOR THE 20TH CENTURY.

E. CHRONOLOGICAL AND ELEMENTS APPROACH.
EMPHASIS IS GIVEN TO GREECE, THE MIDDLE AGES, RENAISSANCE, AND MODERN PERIODS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

A. TEAM TEACHING. 4 STAFF MEMBERS.

B. STUDENT ENROLLMENT:
1. JUNIORS AND SENIORS. 60 STUDENTS ENROLLED IN 1970.
2. PREREQUISITES NOT CITED
3. ELECTIVE AND GIVEN FOR CREDIT

C. CLASS ACTIVITIES INCLUDE VOLUNTEER PROJECTS, INDIVIDUAL REPORTS, AND VISITS TO ART MUSEUMS. DEFINITE AND RIGID ASSIGNMENTS ARE KEPT TO A MINIMUM.

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED "HOPEFULLY BEFORE THE YEAR HAS ENDED MORE STUDENTS WILL RESPOND SPONTANEOUSLY AND ENTHUSIASTICALLY TO THE EXTENDING AREAS OF INTEREST THE COURSE OPENS. . ."

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE TITLES OF READINGS AND FILMS CITED THROUGHOUT THE GUIDE
- D. NO APPENDICES

MUSIC ABSTRACT

SINCE STUDENTS OFTEN HAVE HAD NO FORMAL EXPOSURE TO MUSIC APPRECIATION, EMPHASIS IS PLACED ON ESTHETICS. THE AIM IS TO HELP THE STUDENTS ENJOY AND APPRECIATE MUSIC, TO EXPLORE INTERRELATIONSHIPS AMONG IT AND OTHER ARTS (ART, LITERATURE, DRAMA), AND TO STUDY IT THROUGH A CONSIDERATION OF THE HISTORY AND PHILOSOPHY OF EACH HISTORICAL PERIOD.

THE FOLLOWING ESTHETIC CONSIDERATIONS MAY INCLUDE MUSIC: WHAT ARE SOME OF THE IDEAS, CREATIONS AND ACTIONS OF MANKIND THROUGH THE AGES AND IN THE WORLD TODAY THAT HAVE AFFECTED OUR CIVILIZATION? HOW? WHAT IS A WORK OF ART? WHY AND HOW DO MEN CREATE? DOES THE ARTIST HAVE AN OBLIGATION TO SOCIETY? SOCIETY TO THE ARTIST? HOW EFFECTIVE IS MUSIC AS A WAY FOR MAN TO COMMUNICATE WITH HIS FELLOW MEN?

MUSIC IS CONSIDERED IN THE STUDY OF EACH HISTORICAL PERIOD; FOR THE MIDDLE AGES, THE BAROQUE, CLASSICAL, AND ROMANTIC PERIODS, HOWEVER, IT IS TREATED IN GREATER DEPTH AS A CORE AREA. SOME MUSICAL CONSIDERATIONS AND ACTIVITIES REGARDING EACH PERIOD ARE AS FOLLOWS:

GOLDEN AGE OF GREECE AND ROME: (CONCEPT: THE GREEK PASSION FOR TRUTH, BEAUTY, SIMPLICITY, AND FREEDOM, RELIGION, AND THE MIND AND SPIRIT OF ATHENIAN DEMOCRACY PROVIDE THE FRAMEWORK FOR A STUDY OF THE ARTS. THE SUBSEQUENT PRESERVATION OF THE GREEK HERITAGE BY THE ROMANS.) INFLUENCE OF MYTHOLOGY ON MUSIC. REFERENCES TO APOLLO AND ORPHEUS. ORIGIN OF THE WORD MUSIC. LISTENING TO DELPHIC HYMNS DEDICATED TO APOLLO. GREEK CONTRIBUTION TO SCHOLARSHIP IN MUSIC (NOTATION, TERMINOLOGY). INFLUENCE OF GREEK THEORY AND PHILOSOPHY ON ROMANS AND CHRISTIANS. INSTRUMENTS SUCH AS THE KITHARA, AULOS, AND LYRE ARE DESCRIBED AND RELATED TO GREEK DRAMA.

MIDDLE AGES: (CONCEPT: CROSS-SECTION OF MEDIEVAL LIFE STRESSES THE VAST ROLE OF THE CHURCH AND ITS INFLUENCE ON THE ARTS, THE FEUDAL SYSTEM, AND CULTURAL DEVELOPMENTS SUCH AS THE CRUSADES, THE RENEWED INTEREST IN LEARNING, AND THE AVAILABLITY OF NEW LITERATURE IN THE VERNACULAR.) INTRODUCTION TO THE ART OF LISTENING. HEARING AND DISCUSSION OF BYZANTINE MUSIC, GREGORIAN CHANT, MUSIC OF THE LITURGICAL

DRAMA, MEDIEVAL SONGS. PURE MELODY OF BOTH GREGORIAN CHANT AND EARLY JEWISH LITURGICAL MUSIC. IDENTIFICATION OF POLYPHONY, ORGANUM, AND DIATONIC SCALE.

RENAISSANCE: (CONCEPT: ART, LITERATURE, MUSIC, DRAMA, AS RECORDS OF MAN'S RESPONSES TO THE WORLD AROUND HIM, CAN ILLUMINATE HISTORY.)

BAROQUE, CLASSICAL, ROMANTIC: BACH AND HANDEL ILLUSTRATE INCREASED INTEREST IN INSTRUMENTAL MUSIC, INCREASED USE OF HOMOPHONIC STYLE, AND THE DEVELOPMENT OF MORE MELODIC ELABORATION AND ORNAMENTATION. MOZART AND HAYDN ILLUSTRATE INCREASED ATTENTION TO BALANCE AND DESIGN, MELODIC AND HARMONIC SIMPLICITY AND DIRECTNESS; GREATER EMPHASIS IS ON BEAUTY OF MUSICAL SOUND. SEVERAL ROMANTIC COMPOSERS ILLUSTRATE THE DEVELOPMENT OF REALISM, IMPRESSIONISM, NATIONALISM, AND THE INTEREST IN FREEDOM OF DESIGN AND PERSONAL AND EMOTIONAL SELF EXPRESSION. TYPES OF MUSIC: SYMPHONY, MODERN SUITE, CONCERTO, SYMPHONIC POEM, AND OPERA (CARMEN AND RIGOLETTO).

MODERN: (CONCEPT: HISTORY OF THE 20TH CENTURY ILLUSTRATES THAT CONFLICTS ARISE IN SPITE OF PROGRESS.) EXPERIMENTAL TECHNIQUES, DEVICES AND IDIOMS (POLYTONALITY, ATONALITY, AND NEO-CLASSICISM) USED IN THE MUSIC OF PROKOFIEV, STRAVINSKY, BARBER, DIAMOND, COPLAND, AND CRESTON. SOME AMERICAN POPULAR MUSIC IS STUDIED.

I. LOCATION:
A. DELAWARE
B. WILMINGTON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY: SARAH OTT, HISTORY; DAVID CLOSSON, MUSIC; JOHN KOWALEWSKI, DRAMA AND LITERATURE; JOHN MODICA, ART

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. SPIRAL BOUND. 98 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVE:
TO STUDY MAN--HIS QUEST FOR TRUTH, HIS HUMANISM, AND HIS LACK OF HUMANISM, THE VALIDITY OF HIS JUDGMENTS, AND HIS ABILITY TO DISCERN THE COMMON QUALITIES OF ALL GREAT WORKS OF ART.
C. SUBJECT AREAS: SOCIAL STUDIES, LITERATURE, ART, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
THE COURSE INCLUDES THE FOLLOWING HISTORICAL PERIODS: CLASSICAL GREECE, MEDIEVAL, RENAISSANCE, 17TH CENTURY, 18TH CENTURY, 19TH CENTURY, 20TH CENTURY, AND POST WORLD WAR II.
THE FOLLOWING TOPICS ARE STUDIED FOR THE 18TH CENTURY. SOCIAL STUDIES: AMERICAN REVOLUTION, FRENCH REVOLUTION, VOLTAIRE, AND ROUSSEAU. ART: ROCOCO, NEO-CLASSICAL. MUSIC: ROCOCO STYLE, RAMEAU, SCARLATTI, C. P. E. BACH, MOZART, HAYDN. LITERATURE: 18TH CENTURY NOVEL, DRAMA, AND PRE-ROMANTIC POETRY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM OF 4 TEACHERS (ENGLISH, SOCIAL STUDIES, MUSIC, ART)
B. STUDENT ENROLLMENT:
1. JUNIORS, SENIORS
2. PREREQUISITES: RECOMMENDATION OF STUDENT BY THE ENGLISH DEPARTMENT AND THE GUIDANCE DEPARTMENT
3. ELECTIVE

C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, FILMSTRIPS, SLIDE TRANSPARENCIES, PAPERBACKS, AND MIMEOGRAPHED MATERIALS.
CLASSES MEET FOR 55 MINUTES, 6 OUT OF EVERY 7 SCHOOL DAYS. AN OVERVIEW OF EACH CULTURE-EPOCH IS INTRODUCED BY A TEAM MEMBER IN EACH OF THE 4 SUBJECT AREAS. THIS IS FOLLOWED BY ROTATING SEMINAR SESSIONS WHICH PERMIT EACH STUDENT TO MEET WITH EACH TEACHER IN A SMALL GROUP OF 12 TO 16 PERSONS. FOLLOWING THE SEMINARS, ALL TEACHERS MEET WITH THE TOTAL GROUP (48 TO 60 STUDENTS) TO FINALIZE DISCUSSIONS.

D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT CULTURAL EVENTS AND PERFORMANCES IN NEW YORK CITY, WASHINGTON, PHILADELPHIA, AND WILMINGTON. THESE INCLUDE ART GALLERIES, MUSEUMS, PLAYHOUSES, AND CONCERTS.

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE HIS DISCUSSION IN SEMINARS, ONE MAJOR WRITTEN TEST IN JANUARY, AND A FINAL EXAMINATION IN MAY. OTHER REQUIREMENTS INCLUDE A SUMMATION STATEMENT WRITTEN BY THE STUDENT AT THE CONCLUSION OF EACH CULTURE-EPOCH STUDIED AND 4 PROBLEM PAPERS WRITTEN DURING THE YEAR, ONE IN EACH SUBJECT AREA.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDE TOPICS FOR RESEARCH PAPERS IN HISTORY, LITERATURE, ART, AND MUSIC
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE A CLASS CALENDAR, DISCOGRAPHY, LISTS OF FILMS, AND DEFINITIONS OF TERMS IN HISTORY, LITERATURE, MUSIC, AND ART
D. NO APPENDICES

MUSIC ABSTRACT

GENERAL ASPECTS OF MUSIC STUDIED DURING EACH HISTORICAL PERIOD ARE AS FOLLOWS:

CLASSICAL PERIOD. DEVELOPMENT OF THE MODES; PYTHAGORAS AND MUSICAL INSTRUMENTS.

MEDIEVAL PERIOD. GREGORIAN CHANT; AMBROSIAN CHANT; INSTRUMENTS.

RENAISSANCE PERIOD. PALESTRINA; SECULAR MUSIC; JOSQUIN DES PRES; LUTHER.

17TH CENTURY. BAROQUE MUSIC; BACH; HANDEL; LULLY AND PURCELL.

18TH CENTURY. ROCOCO MUSIC; RAMEAU; SCARLATTI; C. P. E. BACH; MOZART; HAYDN.

19TH CENTURY. ROMANTICISM; BEETHOVEN; NATIONALISM; IMPRESSIONISM.

20TH CENTURY. IMPRESSIONISM; NEO-ROMANTICISM; NEO-CLASSICISM; ECLECTIC MUSIC; ATONAL MUSIC; JAZZ.

POST WORLD WAR II. ELECTRONIC MUSIC; CHANCE MUSIC; AARON COPLAND; PORGY AND BESS; WEST SIDE STORY; MUSICALS.

LISTS OF TOPICS FOR STUDENT RESEARCH PAPERS CORRESPOND TO HISTORICAL PERIODS STUDIED.

I. LOCATION:
A. DELAWARE
B. WILMINGTON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTORS: WILLIAM KEIM, COORDINATOR OF SECONDARY EDUCATION; HENRY SCHAEFER, HUMANITIES DIVISION CHAIRMAN
C. PROGRAM FACULTY: WILLIAM DONALD, COMMUNICATIONS; RAY HIGGINS, PHILIP KEIFFER, ROBERT GERALD, SOCIAL STUDIES; ANTHONY CARBONE, SOCIAL SCIENCE; FRED DANAWAY, CHARLES JOHNSON, ENGLISH; RAY LEWIS, ART

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES I, MAN AND EVOLUTION. HUMANITIES II, MAN AND REVOLUTION. HUMANITIES III, THE FUTURE OF MAN.
B. COMPILED IN 1970
C. COST NOT CITED
D. 3 SEPARATE SPIRAL-BOUND COURSE GUIDES. MIMEOGRAPHED. I, 40 PAGES; II, 34 PAGES; III, 50 PAGES.

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM HAS BEEN IN PREPARATION SINCE 1968
B. TO DEAL WITH REAL SOCIAL, ETHICAL, AND EDUCATIONAL PROBLEMS WHILE MAINTAINING THE ESSENTIALS OF THE TRADITIONAL SOCIAL STUDIES AND ENGLISH PROGRAMS SUCH AS THE DEVELOPMENT OF WRITING AND SPEAKING SKILLS, AESTHETIC VALUES, AND HISTORIC KNOWLEDGE.
C. SUBJECT AREAS: ENGLISH, SOCIAL STUDIES, ART, MUSIC
D. EMPHASIS: ENGLISH AND SOCIAL STUDIES
E. THEMATIC APPROACH.
3 HUMANITIES COURSES ARE OFFERED. HUMANITIES I, GRADE 10; HUMANITIES II, GRADE 11; HUMANITIES III, GRADE 12. THE SYLLABUS FOR EACH COURSE CONTAINS THE FOLLOWING INFORMATION: 1) CONCEPTS THAT ARE TO BE DEVELOPED, 2) AN OUTLINE OF THE CONTENT AND ACTIVITIES TO BE USED IN DEVELOPING THE CONCEPT, 3) METHODS OF TEACHING, AND RESOURCES PERTAINING TO EACH CONCEPT, 4) SUGGESTED QUESTIONS FOR EVALUATION OF THE STUDENT'S UNDERSTANDING OF THE CONCEPT. THE FOLLOWING UNIT TITLES AND CONCEPTS ARE INCLUDED IN EACH OF THE HUMANITIES COURSES.
<u>HUMANITIES I. MAN AND EVOLUTION</u>.
INTRODUCTORY UNIT: MAN IS THE OBJECT. CONCEPT: THERE IS A CRISIS IN MAN'S KNOWLEDGE OF HIMSELF. I) COMMUNICATION. CONCEPT: THROUGH THE DEVELOPMENT OF COMMUNICATION, MAN BECAME MORE HUMAN. II) THE EVOLUTION OF MAN. CONCEPT: IN BECOMING HUMAN, MAN EVOLVED BOTH BIOLOGICALLY AND SOCIALLY. III. MAN'S STRUGGLE WITH HIS ENVIRONMENT. CONCEPTS: MAN'S STRUGGLE FOR SURVIVAL IS INFLUENCED BY HIS ENVIRONMENT. MAN IS DOMESTICATED BY THE DEVELOPMENT OF AGRICULTURE. THE DEVELOPMENT OF COMMERCE CIVILIZES MAN AND MAKES HIM INTERDEPENDENT. THE DEVELOPMENT OF SCIENCE AND TECHNOLOGY HELPS MAN TO COPE WITH HIS NATURAL ENVIRONMENT. "CITIES HAVE ALWAYS BEEN THE FIREPLACE OF CIVILIZATION WHENCE LIGHT AND HEAT RADIATED INTO THE DARK, COLD WORLD." (THEODORE PARKER) IV) MAN'S STRUGGLE TO MASTER HIMSELF. CONCEPTS: MAN LONG AGO REALIZED THE VALUE OF EDUCATION, AND TODAY HE SEES IT AS THE ANSWER TO MOST OF HIS PROBLEMS. MAN

USES LAW TO PROVIDE ORDER IN CIVILIZATION. MAN'S STRUGGLE IS REFLECTED IN HIS ART, MUSIC, DRAMA, AND DANCE. THERE ARE A NUMBER OF ETHICAL AND RELIGIOUS BELIEFS THAT HAVE INFLUENCED MAN'S CONDUCT. THERE ARE SEVERAL BASIC PHILOSOPHIES THAT ARE SHAPING HUMAN BELIEFS.

HUMANITIES II. MAN AND REVOLUTION.

INTRODUCTION: SIGHTS AND SOUNDS OF REVOLUTION; WHAT IS REVOLUTION AND WHY DOES MAN REVOLT? REVOLUTION, REBELLION, PROTEST--IS THERE A DIFFERENCE?

CONCEPTS: I. "REBELLION, SAID CAMUS, IS NOT REALISTIC. BECAUSE IT IS NOT REALISTIC IT MAY WORK MIRACLES. TO SAY THIS, HOWEVER, IS NOT TO IMPLY THAT THE REBEL IS INDIFFERENT TO FACTS OR HAS NO SENSE OF HISTORY; IF ANYTHING, HE IS GORGED BY THAT. THOUGH CAMUS' BOOK THE REBEL, PROMPTED BY HOLOCAUST, FOLLOWED OUT THE METAPHYSICAL CONSEQUENCES OF THE WORD, WHAT HE SAID BEARS UPON THE STATE OF THE THEATER IN AMERICA. REBELLION IS BORN OF THE SPECTACLE OF IRRATIONALITY, CONFRONTED WITH AN UNJUST AND INCOMPREHENSIBLE CONDITION." HERBERT BLAU.
II. "IN TIMES OF STRESS THE INSTITUTIONS OF LAW MAY BECOME THE GUARDIANS OF BASIC VALUES OF THE SOCIETY, THE MEANS FOR THE EXPRESSION OF THE SOBER SECOND THOUGHT OF THE COMMUNITY." EDWARD R. LEVI. III. "OUR CONTINUED EXISTENCE AS CIVILIZED MEN RESTS ON THE ART OF POLITICS." WILLIAM BENTOM. MAN HAS STRIVEN FOR TECHNOLOGICAL SKILL LEADING HIM TO CHANGE AND/OR CONTROL HIS ENVIRONMENT. IV. "HUMAN LIFE IS REDUCED TO REAL SUFFERING. . . ONLY WHEN TWO AGES, TWO CULTURES AND RELIGIONS OVERLAP. . . NOW THERE ARE TIMES WHEN A WHOLE GENERATION IS CAUGHT IN THIS WAY BETWEEN TWO AGES, BETWEEN TWO MODES OF LIFE, AND THUS LOSES THE FEELING FOR ITSELF, FOR THE SELF-EVIDENT, FOR ALL MORALS, FOR BEING SAFE AND INNOCENT." HERMAN HESSE. (RISE OF MATERIALISM; FEAR OF TOTALITARIANISM; REBELLION OF YOUTH AGAINST THE ESTABLISHMENT; RISE OF EXISTENTIALISM) V. "I AM INVISABLE, UNDERSTAND, SIMPLY BECAUSE PEOPLE REFUSE TO SEE ME." FROM THE INVISABLE MAN BY ELLISON.

HUMANITIES III. THE FUTURE OF MAN.

I) WHAT PROBLEM DOES MAN PRESENTLY HAVE IN COMMUNICATIONS? CONCEPT: MAN'S SURVIVAL IS HIGHLY DEPENDENT ON HIS ABILITY TO UNDERSTAND ANOTHER. II) HOW DOES MAN SOLVE PROBLEMS? CONCEPT: PHILOSOPHIES ARE BELIEF PATTERNS WITH WHICH MAN SUBCONSCIOUSLY ATTEMPTS TO COPE WITH LIFE. III) HOW DOES MAN FORM ETHICAL AND AESTHETIC VALUES? CONCEPT: MAN'S ACCEPTANCE OF CERTAIN VALUES WILL GREATLY DETERMINE THE NATURE OF HIS FUTURE. IV) WHAT ARE THE PRESENT SOCIOLOGICAL PROBLEMS WHICH MAY AFFECT MAN'S SURVIVAL AND SEARCH FOR VALUE? CONCEPT: SOCIETAL ILLNESS TODAY MAY BE TERMINAL TOMORROW. V) WHAT ARE THE PRESENT PSYCHOLOGICAL PROBLEMS WHICH MAY AFFECT MAN'S SURVIVAL AND HIS SEARCH FOR VALUES? CONCEPT: DOUBT IS MADE GREATER THAN THE PROBLEM. VI) WHAT ARE THE TECHNOLOGICAL PROBLEMS WHICH CONFRONT MAN IN HIS SEARCH FOR SURVIVAL AND VALUES? CONCEPT: SCIENCE SHOULD SERVE MAN NOT MASTER HIM VII) WHAT ARE THE ECONOMIC PROBLEMS WHICH AFFECT MAN'S SEARCH FOR SURVIVAL AND VALUES. CONCEPT: AS MAN'S EARNING POWER INCREASES, HIS DEPENDENCY AND RESPONSIBILITIES MULTIPLY. VIII) WHAT ARE THE POLITICAL PROBLEMS WHICH MAY AFFECT MAN'S SEARCH FOR SURVIVAL AND VALUES? CONCEPT: THE ESSENCE OF ANY SUBSTANTIVE SOCIETY IS STRUCTURE. THE BASIS OF STRUCTURE IS POLICY. IX) WHAT ARE THE ETHICAL PROBLEMS WHICH AFFECT MAN'S SEARCH FOR SURVIVAL AND VALUES? CONCEPT: ETHICS

MUST BE REMOVED FROM THE ARENA OF GAMESMANSHIP IF MAN IS GOING TO REALIZE MORALISTIC FRUITION. X) WHAT ARE THE AESTHETIC PROBLEMS WHICH AFFECT MAN'S SEARCH FOR SURVIVAL AND VALUES? CONCEPT: AESTHETIC VALUES SHOULD BE FOUNDATIONAL AND AN ELEVATING ELEMENT USED TOWARD THE BETTERMENT OF MAN AND HIS ENVIRONMENT.

F. HUMANITIES I, II, AND III REPLACE TRADITIONAL ENGLISH AND SOCIAL STUDIES FOR GRADES 10, 11, AND 12.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. A TEAM OF 10 TEACHERS
- B. STUDENT ENROLLMENT:
  1. SOPHOMORES, JUNIORS, SENIORS
  2. PREREQUISITES NOT CITED
  3. REQUIRED. 2 CREDITS. EACH HUMANITIES COURSE REPLACES THE TRADITIONAL ENGLISH AND SOCIAL STUDIES COURSE FOR GRADES 10, 11, OR 12.
- C. CLASS ACTIVITIES INCLUDE LARGE-GROUP CLASSES, SEMINARS, LABS, INDEPENDENT STUDY, AND TEACHER-PUPIL CONFERENCES.
- D. EACH STUDENT IS PROVIDED WITH A COPY OF THE COURSE SYLLABUS AND IS ENCOURAGED TO ENGAGE IN AS MUCH INDEPENDENT STUDY AS POSSIBLE THROUGH USE OF REFERENCE MATERIALS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE SUGGESTED QUESTIONS PERTAINING TO EACH CONCEPT STUDIED. (CONCEPTS LISTED ABOVE; SEE IV E) THE STUDENT RECEIVES ONE GRADE DETERMINED BY THE TEAM OF TEACHERS.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE LISTS OF SUPPLEMENTARY READINGS, FILMS, RECORDINGS, AND RESOURCE PEOPLE.
- D. NO APPENDICES

MUSIC ABSTRACT

MUSIC AND ART ARE INCLUDED AS REINFORCEMENTS TO THE CORE AREAS OF ENGLISH AND SOCIAL STUDIES. MUSIC PRESENTATIONS ARE GIVEN BY GUEST LECTURERS.

EACH OF THE 3 HUMANITIES COURSES PRESENTS A SERIES OF CONCEPTS OR "THEMES" FOR STUDY AND DEVELOPMENT. MUSIC IS CONSIDERED IN RELATION TO THE FOLLOWING CONCEPTS.

MAN'S STRUGGLE TO MASTER HIMSELF AS REFLECTED IN HIS ART, MUSIC, DRAMA, AND DANCE. THE QUESTION IS ASKED, "WHAT IF THERE HAD BEEN NO CEZANNE, SHAKESPEARE, LOUIS ARMSTRONG, HARRIET BEECHER STOWE?" (HUMANITIES I)

IN TIMES OF STRESS THE INSTITUTIONS OF LAW MAY BECOME THE GUARDIANS OF BASIC VALUES OF THE SOCIETY. THE CHANGING STYLE OF MUSIC IS STUDIED FOR 1 WEEK.

FEAR OF TOTALITARIANISM. THE INFLUENCE OF MARXISM ON LITERATURE, PAINTING AND MUSIC.

THE RISE OF EXISTENTIALISM AND ITS INFLUENCE ON ART AND MUSIC.

CIVIL DISORDER--THE REVOLT OF THE POOR AND THE BLACK AS AN OUTGROWTH OF FORCED EXISTENTIALISM. DIXIELAND, JAZZ, AND SOUL MUSIC.

SEVERAL ARTICLES ON MUSIC ARE LISTED AS RESOURCE MATERIALS.

I. LOCATION:
  A. FLORIDA
  B. APOPKA

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL, ROGER A. WILLIAMS
  B. PROGRAM DIRECTOR, JANET R. CONNELLY
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES I. HUMANITIES II.
  B. COMPILED IN 1971
  C. COST NOT CITED
  D. 2 TYPEWRITTEN PAGES.

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1965
  B. GENERAL OBJECTIVES NOT STATED
  C. SUBJECT AREAS: ART, HISTORY, PHILOSOPHY, LITERATURE, MUSIC, RELIGION
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
     HUMANITIES I, ONE SEMESTER. HUMANITIES II, ONE SEMESTER. BOTH SEMESTERS PRESENT A SURVEY OF WESTERN CIVILIZATION--HUMANITIES I, FROM PRE-HISTORY TO EARLY RENAISSANCE, AND HUMANITIES II, FROM THE RENAISSANCE THROUGH THE 20TH CENTURY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED. GUEST LECTURERS APPEAR.
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITE: STUDENT INTEREST. BOTH AVERAGE AND ADVANCED STUDENTS ARE ENCOURAGED TO ENROLL.
    3. ELECTIVE
  C. CLASS ACTIVITIES INCLUDE THE USE OF ART PRINTS, FRAMED REPRODUCTIONS, SLIDES, FILMSTRIPS AND RECORDS.
     DURING EACH 18-WEEK SEMESTER, THE CLASS MEETS 5 TIMES WEEKLY FOR 55-MINUTE PERIODS.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE CIVIC-SPONSORED CULTURAL ACTIVITIES AND THOSE OFFERED AT NEARBY COLLEGES AND UNIVERSITIES SUCH AS PLAYS, CONCERTS, AND EXHIBITS. INDIVIDUAL STUDY PROJECTS AND INDEPENDENT CREATIVE ACTIVITIES ARE ENCOURAGED. SOME OF THESE ARE ORIGINAL SCULPTURE, DRAMAS, SONGS, POSTERS, POEMS, SHORT STORIES, SKETCHES, PAINTINGS, MOSAICS, STITCHERY, GRAPHICS, AND INTERPRETIVE DANCES. STUDENTS MAY BORROW MATERIALS SUCH AS ART PRINTS AND RECORDS FOR PRIVATE STUDY AND ENJOYMENT.
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION

MUSIC ABSTRACT

MUSIC CONTENT IS NOT INCLUDED IN THE COURSE DESCRIPTION. THE TEXT ARTS AND IDEAS, BY WILLIAM FLEMING (NEW YORK: HOLT, RINEHART AND

WINSTON, 1968) IS FOLLOWED. IT PRESENTS A CHRONOLOGICAL SURVEY OF THE MAJOR IDEAS OF WESTERN CIVILIZATION AS THEY HAVE BEEN EXPRESSED THROUGH MUSIC, THE ARTS, PHILOSOPHY, LITERATURE, AND RELIGIONS.

THE STUDENTS ARE ENCOURAGED TO ATTEND SYMPHONY CONCERTS, RECITALS, AND OPERAS.

I. LOCATION:
A. FLORIDA
B. ORLANDO

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, RUFUS E. JENNINGS
B. PROGRAM DIRECTOR AND FACULTY: S. P. SUSSELL

III. COURSE GUIDE DESCRIPTION:
A. TITLE OF COURSE NOT CITED
B. COMPILED IN 1971
C. COST NOT CITED
D. TYPEWRITTEN. 1 PAGE. MANY LESSON PLANS ARE ON FILE AT THE HIGH SCHOOL; HOWEVER, NO COURSE SYLLABUS IS AVAILABLE.

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVE:
TO FIND THE BASIC VALUES THAT DETERMINE THE COURSE OF EACH CULTURE AND TO SHOW HOW CHANGE OCCURS WHEN VALUES CHANGE.
C. SUBJECT AREAS: RELIGIONS, ART FORMS (INCLUDING ARCHITECTURE AND MUSIC), LITERATURE, PHILOSOPHY, SOCIAL STRUCTURE
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC AND CHRONOLOGICAL APPROACH.
SUBJECT AREAS ARE USED TO INTERPRET THE BASIC CONCEPTS AND VALUES OF SPECIFIC CULTURES AS THESE ARE REFLECTED IN THE HUMANITIES. THE 1ST SEMESTER INCLUDES A STUDY OF THE EASTERN CULTURES OF JAPAN, CHINA, AND INDIA. THE 2ND SEMESTER COVERS THE MIDDLE EAST, GREECE, ROME, AND EUROPE. THE STUDY OF ALL CULTURES SPANS FROM THE TIME OF THEIR ORIGIN TO THE PRESENT DAY. EACH CULTURE, LIKEWISE, IS VIEWED FROM ITS VALUES ACCORDING TO THE FOLLOWING 3 BASIC CONCEPTS: "MAN TO GOD," "MAN TO MAN," AND "MAN TO NATURE."

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT INDICATED
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE LECTURES, STUDENT RESEARCH AND PRESENTATIONS, WRITTEN RESEARCH PAPERS, AND SEMINAR DISCUSSIONS.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL INFORMATION INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

MUSIC IS INCLUDED AS ONE MEANS OF STUDYING VARIOUS WORLD CULTURES. HOWEVER, IT PLAYS A MINOR ROLE IN THE TOTAL OFFERING.

I. LOCATION
A. FLORIDA
B. DAYTONA BEACH

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, C. T. WELSHINGER
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY: MRS. P. PERRIN, LITERATURE; MISS M. HILLABOLD, ART; MR. E. WILLIAMS, MUSIC

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1966; REVISED IN 1970. COMPLETE REVISION WILL BE AVAILABLE IN JUNE, 1971.
C. COST NOT CITED
D. DUPLICATED. 14 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1966
B. GENERAL OBJECTIVES:
TO STUDY THE HISTORY OF THE ARTS AND IDEAS OF WESTERN CULTURE IN SUFFICIENT DETAIL SO AS TO FORM A CLEAR AND BALANCED FRAMEWORK FOR ADDITIONAL STUDY AND APPRECIATION.
TO EMPHASIZE THE VALIDITY OF INDIVIDUAL RESPONSE TO THE ARTS AND THE CREATIVE PART THE INDIVIDUAL PLAYS IN RECONSTRUCTING A WORK OF ART.
TO ENCOURAGE CREATIVITY THROUGH PROJECTS AND FREE DISCUSSION.
TO TRACE THE ORIGINS OF OUR CULTURE AND ESPECIALLY THE ROOTS OF OUR PERSONAL BELIEFS AND TASTES.
TO CORRELATE ALL THE ARTS IN SUCH A WAY THAT THEIR RELATIONSHIPS SHED LIGHT ON THE TOTAL EXPRESSION OF AN AGE.
C. SUBJECT AREAS: LITERATURE, ART, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
THE FOLLOWING "CORES" OR UNITS ARE INCLUDED:
CORE I: THE ANCIENT WORLD. LISTENING GUIDE TO A RECORDING BASED ON EDITH HAMILTON'S THE ECHO OF GREECE (NEW YORK: W. W. NORTON, 1957); LECTURE GUIDE FOR THE GOLDEN AGE OF GREECE; STRUCTURE GUIDE TO OEDIPUS REX BY SOPHOCLES; COMPARISON AND CONTRAST OF THE THREE GREAT GREEK TRAGEDIANS, AESCHYLUS, SOPHOLCES, AND EURIPEDES; A STUDY OF ARISTOTLE'S THEORY OF TRAGEDY, AND THE POETICS.
CORE II: THE MIDDLE AGES.
CORE III: THE RENAISSANCE AND EARLY BAROQUE.
CORE IV: THE AGE OF REASON EXPRESSED IN CLASSICISM AND THE BAROQUE.
CORE V: CLASSICISM, THE ROMANTIC REACTION AND THE RISE OF REALISM.
CORE VI: THE ARTS IN THE MODERN WORLD.

FOR EACH "CORE" THE COURSE GUIDE INCLUDES LECTURE TOPICS AND LISTS OF READINGS FOR LITERATURE, ART, AND MUSIC. PRIMARY WORKS ARE READ SO THAT IDEAS ARE EXPERIENCED AND FELT, NOT SIMPLY READ ABOUT IN THE WORDS OF ANOTHER.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM OF 3 TEACHERS, ONE EACH FOR LITERATURE, ART, AND MUSIC

B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE LABORATORY EXPERIENCES IN WHICH STUDENTS WORK WITH ART MATERIALS, LISTEN TO AND DISCUSS GREAT MUSIC, DISCUSS IDEAS CONTAINED IN LITERARY WORKS, AND PERFORM DRAMATIC ROLES. ON ONE OCCASION THEIR CULMINATING EXPERIENCE WAS A DRAMATIC PRODUCTION WHICH EMPHASIZED THE CREATIVITY OF EACH SUTDENT. A PLAY WAS READ ON STAGE WITH EFFECTIVE LIGHTING, SYMBOLIC PROPS AND BACKDROPS, AND SUITABLE BACKGROUND MUSIC. EVERY 6-WEEK PERIOD IS SUBDIVIDED INTO THREE 2-WEEK SEGMENTS, EACH OF WHICH IS DEVOTED TO ONE AREA (LITERATURE, ART, MUSIC). 2 CONSECUTIVE DAYS IN EACH 2-WEEK PERIOD ARE GIVEN TO THE LAB EXPERIENCE.
   OTHER FORMS OF ACTIVITIES INCLUDE LIBRARY RESEARCH AND HEARING GUEST LECTURERS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE THE FOLLOWING: 1) AN OPEN-HOUSE RECEPTION FOR THE EXHIBITION OF STUDENT ART WORKS; 2) FIELD TRIPS, SUCH AS AN ALL-DAY VISIT TO THE RINGLING BROTHERS MUSEUM COMPLEX, CLIMAXING THE STUDY OF BAROQUE ART; 3) ATTENDANCE AT PLAYS, CONCERTS, AND PUBLIC LECTURES; AND 4) MISCELLANEOUS ACTIVITIES SUCH AS VISITS TO ART EXHIBITS AND ETHNIC RESTAURANTS.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE PROJECTS, TESTS, ESSAYS, AND THE ATTITUDES REFLECTED IN THE STUDENT'S LISTENING, QUESTIONING, AND NOTE-TAKING.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES INCLUDED
   B. ASSIGNED READINGS ARE LISTED FOR EACH "CORE" OR UNIT
   C. REFERENCE MATERIALS INCLUDE LISTS OF AUDIO-VISUAL MATERIALS AND A GLOSSARY OF TERMS
   D. NO APPENDICES

MUSIC ABSTRACT

THE EMPHASIS OF THE COURSE IS ON REVEALING TO THE STUDENT THE MEANING OF OUR CULTURAL HERITAGE AND THE NATURE AND INFLUENCE OF OUR ARTS TODAY. MUSIC IS PRESENTED AS THE UNIVERSAL ART WHICH CONTAINS THE BASES OF ALL OTHER ARTS, SUCH AS RHYTHM, FORM, EMOTION, AND CULTURAL AND INDIVIDUAL EXPRESSIONS.

SEVERAL MUSIC TOPICS COVERED IN LECTURES AND READINGS ARE AS FOLLOWS: SINGING, INSTRUMENTS AND RHYTHM USED IN PRIMITIVE MUSIC; INSTRUMENTS AND SCALES USED IN MUSIC OF THE ORIENT; CHARACTERISTICS OF EGYPTIAN AND HEBREW MUSIC, AND THE MUSIC OF ANCIENT GREECE AND ROME; SECULAR SONGS OF THE TROUBADOURS AND MINNESINGERS; PLAINSONG; RENAISSANCE MADRIGALS, BALLADS, AYRES, AND LITURGICAL FORMS; THE DEVELOPMENT OF FIGURED BASS; THE LIFE AND MUSICAL STYLE OF BACH, HANDEL, HAYDN, AND MOZART; BEETHOVEN AS THE LINK BETWEEN CLASSICISTS AND ROMANTICISTS; SCHUBERT AS MASTER OF THE LIED; PROGRAM MUSIC OF LISZT; REALISM AND IMPRESSIONISM IN MUSIC; EXPRESSIONISM IN THE MUSIC OF SCHOENBERG; VOCAL, BAND, AND JAZZ MUSIC IN AMERICA.

FUNDAMENTALS OF MUSIC THEORY ARE INTRODUCED IN RELATION TO THE MUSIC BEING STUDIED. FOR EXAMPLE, DIATONIC SCALES AND MODES ARE PRESENTED WITH THE MONOPHONIC SONGS AND CHANTS OF THE MEDIEVAL PERIOD; A STUDY OF CHORD STRUCTURE COINCIDES WITH THE INTRODUCTION OF RENAISSANCE MUSIC.

LABORATORY ACTIVITIES IN MUSIC PROVIDE FOR HEARING AND DISCUSSING GREAT WORKS. BASIC MATERIALS USED ARE AS FOLLOWS: PEOPLE AND MUSIC BY THOMASINE MCGEHEE AND ALICE NELSON (BOSTON: ALLYN AND BACON, 1963); HISTORY OF MUSIC IN SOUND, SERIES OF 10 RECORDS PRODUCED BY RCA VICTOR AND 10 HANDBOOKS PUBLISHED BY THE OXFORD UNIVERSITY PRESS; AND DEVELOPING SKILLS IN MUSIC, 4 RECORDS AND 8 FILMSTRIPS ON THE MECHANICS OF MUSIC, FROM THE SOCIETY FOR VISUAL EDUCATION IN CHICAGO.

I. LOCATION:
A. FLORIDA
B. BRADENTON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, RONALD C. FORTNER
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES COURSE OUTLINE
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. MIMEOGRAPHED. 12 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVE:
TO FAMILIARIZE THE STUDENT WITH HIS CULTURAL HERITAGE.
C. SUBJECT AREAS: LITERATURE, ART, MUSIC, PHILOSOPHY
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
THE FOLLOWING UNITS ARE STUDIED: I. THE ANCIENTS (EXCLUDING GREECE AND ROME). II. THE CLASSICS (ANCIENT GREECE AND ROME). III. THE MIDDLE AGES. IV. THE RENAISSANCE. V. THE 18TH CENTURY: CLASSICISM (THE ENLIGHTNMENT). VI. THE 19TH CENTURY. VII. THE 20TH CENTURY (MODERN).

FOR EACH UNIT, THE COURSE OUTLINE PROVIDES A LIST OF GOALS, TEACHING METHODS, MATERIALS USED, METHODS OF EVALUATION, AND AN OUTLINE OF CONTENT DESCRIBED WITH THE HEADING, "HOW THE UNIT FITS INTO THE TOTAL COURSE."

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT INDICATED
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE LECTURES, ORAL READING AND INTERPRETATION, CLASS DISCUSSION, ORAL AND WRITTEN REPORTS, AND THE USE OF RECORDS, PRINTS, AND ILLUSTRATIONS OF SCULPTURE AND ARCHITECTURE.
D. EXTRACURRICUALR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE WRITTEN EXAMS, EVALUATION OF ORAL AND WRITTEN REPORTS, GENERAL EVALUATION OF PARTICIPATION IN DISCUSSIONS, UNASSIGNED CONTRIBUTIONS, AND THE AMOUNT OF RESEARCH DONE ON A PHILOSOPHY-QUESTION PAPER.
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE STUDY OF EACH UNIT OR CHRONOLOGICAL PERIOD THROUGH THE USE OF RECORDINGS.

I. LOCATION:
A. FLORIDA
B. NEW SMYRNA BEACH

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, C. RICHARD TUTEN
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1971
C. NO COST
D. TYPEWRITTEN. 1 PAGE

IV. CHARACTERISTICS OF THE PROGRAM ARE NOT INDICATED. THE COURSE DESCRIPTION CONSISTS OF A LIST OF MATERIALS INCLUDING TITLES OF RECORDS AND TEXTS.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

THE FOLLOWING TEXT IS USED: AN INTRODUCTION TO MUSIC AND ART IN THE WESTERN WORLD, BY MILO WOLD AND EDMUND CYKLER (IOWA: W. C. BROWN, 1958). IT IS SUPPLEMENTED BY THE USE OF RECORDINGS WHICH INCLUDE MUSIC OF THE WORLD'S GREAT COMPOSERS, A 12-RECORD SET BY RCA VICTOR, AND HISTORY OF MUSIC IN SOUND, 10 VOLUMES OF RECORDS BY RCA VICTOR AND OXFORD UNIVERSITY PRESS.

IF TIME PERMITS, A CONCISE HISTORY OF JAZZ IS PRESENTED.

I. LOCATION:
A. FLORIDA
B. ORLANDO

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, HAROLD F. ATKISSON
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. MIMEOGRAPHED. 35 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO HELP THE STUDENT SEE THE RELATIONSHIP BETWEEN GREAT IDEAS AND THE ARTS IN THE HISTORICAL DEVELOPMENT OF WESTERN MAN.
TO INTRODUCE THE STUDENT TO UNFAMILIAR AREAS IN THE ARTS AND IDEAS, AND TO ENABLE HIM TO APPRECIATE AND DEVELOP INDEPENDENTLY THROUGH ADDITIONAL STUDY IN VARIOUS FIELDS.
C. SUBJECT AREAS: MUSIC, DANCE, PAINTING, SCULPTURE, ARCHITECTURE, LITERATURE, RELIGION, PHILOSOPHY
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
A BROAD SURVEY COURSE COVERING THE SPAN FROM PREHISTORY TO THE 20TH CENTURY. THE COURSE OUTLINE PARALLELS THE ORGANIZATION OF THE TEXT ARTS AND IDEAS BY WILLIAM FLEMING (NEW YORK: HOLT, RINEHART AND WINSTON, 1963). SINCE THIS TEXT BEGINS WITH THE 5TH CENTURY B.C., THE COURSE OUTLINE IS AMPLIFIED WITH SUPPLEMENTARY INFORMATION PERTAINING TO THE EARLIER PERIODS OF EGYPT AND MESAPOTAMIA.

MAJOR TOPICS STUDIED ARE AS FOLLOWS: EGYPT (GENERAL INFORMATION, ANCIENT KINGDOM--4400 TO 2466 B.C., MIDDLE KINGDOM--2466 TO 1600 B.C., NEW EMPIRE--1600 TO 332 B.C.); THE GODS OF EGYPT; THE DIVINE DYNASTIES (THE OSIRIS LEGEND, AND IMMORTALITY); MESOPOTAMIA (GENERAL INFORMATION, HISTORICAL PERIODS FROM 4000 B.C. INCLUDING THE BABYLONIAN FROM 4000 TO 1275 B.C., ASSYRIAN--1215 TO 538 B.C., CHALDEAN OR NEO-BABYLONIAN--606 TO 539 B.C., PERSIAN--539 TO 331 B.C.). THE CULTURE, ARTS, AND PHILOSOPHY OF THE FOLLOWING PERIODS ARE STUDIED: HELLENIC, HELLENISTIC, ROMAN (ETRUSCAN BACKGROUND), THE RISE OF CHRISTIANITY, THE GERMANIC INVASIONS OF EUROPE, BYZANTINE, MEDIEVAL (LATE 11TH AND EARLY 12TH CENTURIES--CRUSADES, SCHOLASTICISM), RENAISSANCE (LATE 13TH AND 14TH CENTURIES), THE REFORMATION, THE BAROQUE, THE ROCOCO, THE ENLIGHTENMENT, ROMANTIC, AND MODERN.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT INDICATED
B. STUDENT ENROLLMENT NOT DESCRIBED. THE COURSE MAY BE TAKEN FOR 1 OR 2 SEMESTERS.
C. CLASS ACTIVITIES INCLUDE EXTENSIVE USE OF AUDIO-VISUAL AIDS, AND VARIOUS FORMS OF CREATIVE ACTIVITIES.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS NOT INCLUDED
D. NO APPENDICES

MUSIC ABSTRACT

MUSIC, AS AN "ART," IS STUDIED WITH EACH CHRONOLOGICAL PERIOD. THE COURSE OUTLINE INCLUDES SPECIFIC REFERENCES TO MUSIC FROM THE HELLENIC PERIOD TO THE MODERN PERIOD. SELECTED ASPECTS STUDIED ARE AS FOLLOWS:

HELLENIC PERIOD. DORIAN AND PHRYGIAN MODES.

MEDIEVAL PERIOD. TROUBADOURS, TROUVERES, MINNESINGERS, JONGLEURS, AND THE CHANSON DE GESIE; CONTRIBUTIONS OF CLUNY (SYLLABLES, GUIDO D'AREZZO); EARLY POLYPHONIC MUSIC (ORGANUM, MOTETS, ETC.); PHILLIPE DE VITRY AND THE ARS NOVA.

RENAISSANCE. THE NETHERLAND SCHOOL; PALESTRINA AND THE CHAPEL CHOIR; THE BARDI CAMERATA AND THE RISE OF OPERA AND ORATORIO.

THE BAROQUE. LULLY IN FRANCE; BACH AND HANDEL.

THE ROCOCO. SIILE GALANI; THE MANNHEIM SCHOOL, AND "SIURM UND DRANG"; THE ROAD TO HAYDN AND MOZART.

THE ENLIGHTENMENT. MUSIC OF THE CLASSIC PERIOD (HAYDN AND MOZART).

THE ROMANTIC PERIOD. BEETHOVEN, BERLIOZ (ORCHESTRATION), BRAHMS, WAGNER, CHOPIN, FRANCK.

THE MODERN PERIOD. DEBUSSY AND RAVEL.

I. LOCATION:
A. FLORIDA
B. OVIEDO

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, MRS. JEAN GRAY
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. DITTO COPIED AND MIMEOGRAPHED. 32 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO HELP THE STUDENT SEE THE RELATIONSHIP BETWEEN GREAT IDEAS AND THE ARTS IN THE HISTORICAL DEVELOPMENT OF WESTERN MAN.
TO GIVE THE STUDENT AN APPRECIATION AND AWARENESS OF THESE RELATIONSHIPS SO THAT IN THE FUTURE, THROUGH ADDITIONAL STUDY IN THE VARIOUS FIELDS, THEY WILL DEVELOP INDEPENDENTLY AND MORE COMPLETELY.
C. SUBJECT AREAS: ART, SCULPTURE, ARCHITECTURE, MUSIC, RELIGION, LITERATURE, PHILOSOPHY
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.

THE FOLLOWING UNITS ARE STUDIED:

1ST SEMESTER
I. INTRODUCTION.
II. THE ANCIENT WORLD: PREHISTORIC TIMES; EGYPTIAN CULTURE; MESOPOTAMIAN CULTURE; GREEK AND ROMAN CULTURE.
III. THE MEDIEVAL WORLD. BOTH THE BYZANTINE AND EARLY CHRISTIAN CULTURES ARE STUDIED.
IV. THE RENAISSANCE (1400-1600).

2ND SEMESTER
I. RESTATEMENT OF COURSE OBJECTIVES AND A BRIEF REVIEW OF THE RENAISSANCE.
II. MANNERISM OF THE LATE 16TH CENTURY.
III. BAROQUE AND ROCOCO WORLD OF THE 17TH CENTURY: ART AND SCULPTURE; THE MUSIC OF BACH AND HANDEL, AND THE DEVELOPMENT OF OPERA; LITERATURE AND PHILOSOPHY.
IV. THE AGE OF ENLIGHTENMENT AS REFLECTED IN THE ARTS AND IDEAS OF THE TIME.
V. THE MODERN WORLD IN EUROPE AND AMERICA: EMERGENCE OF MODERN ART (IMPRESSIONISM, EXPRESSIONISM, THE ABSTRACT); NEW IDEAS IN SCULPTURE AND ARCHITECTURE; 20TH CENTURY MUSIC.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

MUSIC FROM EARLY TIMES TO THE PRESENT IS STUDIED. RECORDINGS ARE HEARD AND THE TEXT PEOPLE AND MUSIC, BY THOMASINE C. MCGEHEE (NEW YORK: ALLYN AND BACON, 1963) IS USED.

SELECTED REFERENCES TO MUSIC IN THE COURSE GUIDE ARE AS FOLLOWS:

MEDIEVAL PERIOD (LATE 11TH AND EARLY 12TH CENTURIES). MUSIC OF THE TROUBADOURS, TROUVERES, MINNESINGERS, JONGLEURS, AND THE CHANSON DE GESTE; THE CONTRIBUTIONS OF CLUNY (SYLLABLES, AND THE WORK OF GUIDO D'AREZZO); EARLY POLYPHONIC MUSIC (ORGANUM, MOTETS); PHILLIPE DE VITRY AND THE ESTABLISHMENT OF RHYTHMIC RELATIONSHIPS.

THE RENAISSANCE. THE NETHERLAND SCHOOL; PALESTRINA AND THE CHAPEL CHOIR; THE BARDI CAMERATA AND THE RISE OF OPERA AND ORATORIO.

THE BAROQUE. LULLY AND MUSIC IN FRANCE. BACH, HANDEL, AND OTHERS.

THE ROCOCO. STILE GALANI; THE MANNHEIM SCHOOL (STURM UND DRANG); THE ROAD TO HAYDN AND MOZART.

THE ENLIGHTENMENT. THE MUSIC OF HAYDN AND MOZART IN THE CLASSIC PERIOD.

THE ROMANTIC PERIOD. BEETHOVEN; BERLIOZ (ORCHESTRATION); BRAHMS; WAGNER; CHOPIN; FRANCK.

THE MODERN PERIOD. DEBUSSY; RAVEL.

I. LOCATION:
   A. FLORIDA
   B. BRADENTON

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR, MRS. HAZEL S. BIRD (CHAIRMAN OF LANGUAGE DEPT.)
   C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES
   B. DATE OF COMPILATION NOT CITED
   C. COST NOT CITED
   D. DITTO COPIED. 14 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES NOT STATED
   C. SUBJECT AREAS: ARCHITECTURE, ART, HISTORICAL BACKGROUND, BASIC PHILOSOPHIES OF HISTORICAL PERIODS, MUSIC, LITERATURE, RELIGION, THEATER
   D. AREAS RECEIVE EQUAL EMPHASIS WITHIN A BROAD SURVEY
   E. CHRONOLOGICAL APPROACH.
      COURSE CONTENT BEGINS WITH THE DEVELOPMENT OF MAN'S WRITTEN LANGUAGE AND THE CULTURE OF EGYPT. EMPHASIS IS PLACED ON THE AREA WHICH IS OF GREATEST INTEREST TO THE CLASS. MAIN CURRENTS OF THOUGHT ARE STRESSED IN THE STUDY OF A GIVEN HISTORICAL PERIOD; SIMILARITIES AND DIFFERENCES AMONG VARIOUS CULTURES ARE EXAMINED. COURSE MATERIALS INCLUDE ILLUSTRATIONS, VOCABULARY TERMS, A LIST OF 18TH AND 19TH CENTURY COMPOSERS, AND 1 OF THE 8 READING LISTS GIVEN TO THE STUDENTS.
   F. THE HUMANITIES CURRICULUM IS EXTREMELY FLEXIBLE VARYING FROM YEAR TO YEAR DEPENDING UPON THE INTERESTS OF THE STUDENTS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. NUMBER OF TEACHERS NOT INDICATED
   B. STUDENT ENROLLMENT NOT DESCRIBED
   C. CLASS ACTIVITIES INCLUDE INDIVIDUAL RESEARCH PROJECTS, REPORTS, PANEL DISCUSSIONS, AND USE OF A WIDE VARIETY OF AUDIO-VISUAL MATERIALS SUCH AS FILMS, FILMSTRIPS, SLIDES, TAPES, AND RECORDS. DURING THE COURSE OF THE YEAR, STUDENTS READ AND REPORT ON AT LEAST ONE BOOK FROM EACH OF 8 READINGS LISTS.
   D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED; HOWEVER, IT IS STATED THAT INDIVIDUAL CREATIVE PROJECTS CONTRIBUTE TO HIS GRADE.
   F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES NOT INCLUDED
   B. BIBLIOGRAPHY INCLUDES A READING LIST FOR THE RENAISSANCE PERIOD AND REFORMATION
   C. REFERENCE MATERIALS INCLUDE DIAGRAMS OF THE ATHENIAN THEATER OF DIONYSUS (350-325 B.C.), THE ROMAN THEATER, THE GOTHIC CATHEDRAL, VAULTS, FURNITURE STYLES AND CHARACTERISTICS, AND GLOSSARIES OF TERMS FOR MUSIC, ART, AND DRAMA.

D. NO APPENDICES

MUSIC ABSTRACT

THE SPAN OF THE COURSE CONTENT MAY EXTEND FROM EARLY EGYPTIAN CULTURE TO THE PRESENT DAY. EMPHASIS OF STUDY DEPENDS UPON THE INTEREST OF THE CLASS. SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

INCLUDED IN THE COURSE MATERIALS ARE A GLOSSARY OF MUSIC TERMS AND A LIST OF 18TH AND 19TH CENTURY COMPOSERS.

I. LOCATION:
A. IDAHO
B. BOISE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY: KAY OSWALD. OTHERS NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. COMPARATIVE HUMANITIES
B. COMPILED IN 1966. REVISED IN 1968.
C. COST NOT CITED
D. COMPLETE COURSE GUIDE NOT RECEIVED. THIS ENTRY IS DERIVED FROM A 3-PAGE EXPLANATION OF THE PROGRAM'S PHILOSOPHY AND SCOPE, AND AN OUTLINE OF ITS MUSIC PORTION.

IV. CHARACTERISTICS OF THE PROGRAM:
PROGRAM WAS INITIATED IN 1966.
COMPARAITVE HUMANIIIES IS A PILOT STUDY, AN ENGLISH IV HUMANITIES OFFERING, WHICH EMPHASIZES BOTH ORAL AND WRITTEN COMPOSITION. IT INCORPORATES THE FOLLOWING ASPECTS OF STUDY: CONTEMPORARY LITERATURE--SHORT NOVELS, SHORT STORIES, POETRY, DRAMA, AND ESSAYS; CONTEMPORARY ART; CONTEMPORARY MUSIC--PRIMARILY FOLK SONGS AND JAZZ. THE STUDENTS ARE ASKED TO CONSIDER WHAT SUCH ARTISTIC EXPRESSIONS SEEM TO REVEAL ABOUT MAN AND SOCIETY. HISTORICAL REFERENCES ARE MADE INSOFAR AS THEY DEAL WITH OUR HERITAGE AND SIGNIFICANTLY RELATE TO CONTEMPORARY LIFE.

MUSIC ABSTRACT

THE OPENING UNIT IS A CONTEMPORARY OVERVIEW INCLUDING MUSIC, ESSAYS AND FILMS, WHICH NOT ONLY REVEAL THE MAJOR CONCERNS OF THE 20TH CENTURY BUT ALSO INTRODUCE THE STUDENT TO UNIVERSAL THEMES. THE MUSIC HERE IS A VARIETY OF FOLK, BUT MOSTLY SIMON AND GARFUNKEL. STUDENTS ARE ASKED TO COMPARE THEMES FOUND IN THE FOLK MUSIC WITH THOSE FOUND IN THE ESSAYS AND FILMS.

THE MUSIC UNIT LATER IN THE COURSE FOLLOWS THE HISTORY OF JAZZ FROM THE FIELD HOLLER, SPIRITUAL, AND EARLY BLUES, THROUGH ITS VARIOUS DEVELOPMENTS, TO WORKS OF GEORGE GERSHWIN AND DUKE ELLINGTON. FURTHER JAZZ INFLUENCE IS TRACED THROUGH THE BALLETS OF AARON COPLAND. ROCK IS THEN INTRODUCED, NOT AS AN EXTENSION OF JAZZ, BUT AS THE EMERGENCE OF A NEW MUSIC INCREASINGLY INFLUENCED BY JAZZ. MUSIC OF ROCK BANDS SUCH AS BLOOD, SWEAT, AND TEARS, AND CHICAGO TRANSIT AUTHORITY IS COMPARED TO JAZZ. A ROCK OPERA, TOMMY, MUSICAL EXCERPTS FROM HAIR, AND THE CONCERTO FOR GROUP AND ORCHESTRA BY DEEP PURPLE ARE ALSO INCLUDED IN THE ROCK PORTION OF THE COURSE. SOME ELECTRONIC MUSIC IS PLAYED WHICH THE STUDENTS ARE ASKED TO EVALUATE.

I. LOCATION:
  A. ILLINOIS
  B. CARBONDALE

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL, GERALD L. QUENDET
  B. PROGRAM DIRECTOR, MARGARET CROWE (ENGLISH DEPARTMENT CHAIRMAN)
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES PROGRAM
  B. DATE OF COMPILATION NOT CITED
  C. COST NOT CITED
  D. DITTO COPIED. 6 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1965
  B. GENERAL OBJECTIVES:
    TO BETTER PREPARE THE STUDENTS FOR THE HUMANITIES AREAS IN COLLEGE.
    TO DEVELOP WITHIN THE STUDENTS AN AESTHETIC APPRECIATION.
    TO RELATE THE PAST WITH THE PRESENT.
    TO ENCOURAGE THE STUDENTS TO THINK.
  C. SUBJECT AREAS: ART, MUSIC, LITERATURE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    THE COURSE MATERIALS INCLUDE A LIST OF LITERARY WORKS, AND AN OUTLINE OF ART AND MUSIC TOPICS FOR THE FOLLOWING HISTORICAL PERIODS: ANCIENT GREECE AND ROME, THE MIDDLE AGES, RENAISSANCE, BAROQUE, PRE-CLASSIC, CLASSIC, ROMANTIC, AND 20TH CENTURY. THE SECTION FOR LITERATURE ALSO INCLUDES RUSSIAN WRITERS OF THE 19TH CENTURY, THE MODERN PLAY, AND IRISH WRITERS OF THE 20TH CENTURY.
    A SAMPLE CALENDAR INDICATES THAT DURING ONE MONTH'S STUDY OF A SINGLE HISTORICAL PERIOD, APPROXIMATELY ONE WEEK IS DEVOTED TO MUSIC AND SUBSEQUENT WEEKS ARE GIVEN TO LITERATURE AND ART RESPECTIVELY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITES NOT CITED. ACADEMIC ABILITIES VARY.
    3. ELECTIVE
  C. CLASS ACTIVITIES NOT DESCRIBED
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE THEIR ATTENDANCE AT AND A WRITTEN CRITIQUE OF A MUSIC FUNCTION, AN ART FUNCTION, AND A LITERARY EVENT DURING EACH GRADING PERIOD.
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES NOT INCLUDED
  B. BIBLIOGRAPHY INCLUDED AS AN OUTLINE OF THE LITERATURE SECTION
  C. REFERENCE MATERIALS INCLUDE SAMPLE CALENDARS FOR CLASSES DEALING WITH THE MEDIEVAL AND RENAISSANCE PERIODS (OCTOBER AND NOVEMBER).

D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS STUDIED WITH EACH HISTORICAL PERIOD. TOPICS SELECTED FROM THE MUSIC SECTION OF THE COURSE OUTLINE ARE AS FOLLOWS:

FUNDAMENTALS. VALUE OF MUSICAL KNOWLEDGE; RHYTHM; MELODY; HARMONY; NOTATION; TONE COLOR; TEXTURE; STYLE.

ANCIENT AND EARLY MUSIC. ANCIENT MESOPOTAMIA; EGYPT; JEWISH; GREEK; ROMAN; ORIENTAL.

MUSIC OF THE MIDDLE AGES. EARLY CHURCH; ROMANESQUE ERA; EARLY GOTHIC; LATE GOTHIC.

MUSIC OF THE RENAISSANCE. BURGUNDIAN AND FLEMISH SCHOOLS; FRENCH, GERMAN, AND ITALIAN NATIONALISM; MUSIC IN ELIZABETHAN ENGLAND; INSTRUMENTAL MUSIC AND INSTRUMENTS.

BAROQUE AND PRE-CLASSIC PERIOD. MUSIC IN ITALY, GERMANY, FRANCE, AND ENGLAND; BACH AND HANDEL.

CLASSIC ERA. GLUCK, HAYDN, MOZART, AND EARLY BEETHOVEN.

ROMANTIC ERA. BEETHOVEN, SCHUBERT, MENDELSSOHN, SCHUBERT, CHOPIN, LISZT, BRAHMS, BERLIOZ, GOUNOD, ROSSINI, DONIZETTI, WEBER, VERDI, WAGNER.

IMPRESSIONISM. DEBUSSY, RAVEL, DUKAS, SAINT SAENS.

20TH CENTURY. SCHOENBERG, BARTOK, STRAVINSKY, VAUGHAN WILLIAMS, GERSHWIN, MACDOWELL; POPULAR MUSIC.

I. LOCATION:
A. ILLINOIS
B. DE KALB

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, GEORGE WALTERS
B. PROGRAM DIRECTOR, ROBERT YARDE
C. PROGRAM FACULTY: MRS. BISCHOF, MRS. CAMPEN, MRS. DUST, MR. PENTA, MRS. COLE, MRS. MUELLER, MRS. PENSON, MRS. ZLABINGER, MR. BRAYFIELD, MRS. BRELIG, MRS. LOCASCIO, MR. BROOKS, MRS. DALLINGER, MR. SCHAEFFER, MRS. HAUGEN

III. COURSE GUIDE DESCRIPTION:
A. INDIVIDUALIZED INSTRUCTION IN SENIOR HUMANITIES
B. COMPILED IN 1967 AND 1968
C. COST NOT CITED
D. MIMEOGRAPHED. 25 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1965
B. GENERAL OBJECTIVES:
TO CREATE AN OPPORTUNITY FOR THE GIFTED STUDENT TO PROCEED AT HIS OPTIMUM RATE, FOLLOWING NOT ONLY HIS PRESENT INTEREST, BUT INVESTIGATING OTHER AREAS WHICH WILL FERTILIZE NEW INTERESTS.
TO DEVELOP IN THE STUDENT THE FOLLOWING QUALITIES: 1) THE ABILITY TO THINK CREATIVELY AND DIVERGENTLY; 2) AN ACCEPTANCE OF RELEVANT INTELLECTUAL PURSUITS IN CONTEMPORARY LIFE; 3) CONCEPTS AND IDEAS RATHER THAN ACQUISITIONS OF FACTS; 4) AN AWARENESS OF INTER-RELATEDNESS OF DISCIPLINE; 5) THE POWER TO WORK INDEPENDENTLY AND TO PLAN DIRECTION AND PACE; 6) THE POWER TO EXPRESS THOUGHTS IN WRITING AND ORALLY.
C. SUBJECT AREAS: LITERATURE, FINE ARTS, MUSIC
D. EMPHASIS: LITERATURE
E. THEMATIC APPROACH.
SIX UNITS ARE PRESENTED DURING THE YEAR. THE FOLLOWING UNIT TOPICS WERE USED DURING THE 2-YEAR PERIOD, 1967 TO 1969: MORALITY AND THE NATURE OF SIN AND EVIL; THE NATURE OF HUMAN CHARACTER; THE NATURE OF TRAGEDY; MAN AND HIS PROBLEMS IN SOCIETY: WAR, POVERTY, RACE, ETC.; NON-WESTERN LITERATURE AND THOUGHT; THE NATURE OF WAR.
F. AN ENGLISH PROGRAM FOR ACADEMICALLY GIFTED STUDENTS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM OF TEACHERS (THE ENTIRE ENGLISH DEPARTMENT)
B. STUDENT ENROLLMENT:
1. SOPHOMORES, JUNIORS, SENIORS. (3 SEPARATE COURSES)
2. PREREQUISITES: 1) IN TERMS OF MEASURED ABILITY AND ACADEMIC PERFORMANCE, THE UPPER 10% OF THE SENIOR CLASS IS ELIGIBLE. 2) RECOMMENDATION OF PREVIOUS TEACHERS. 3) THE STUDENT'S DESIRE TO BE IN THE CLASS.
3. ELECTIVE
C. CLASS ACTIVITIES INCLUDE LECTURES, SEMINARS, AND DISCUSSIONS, AND AN EMPHASIS ON INDIVIDUALIZED STUDY INVOLVING DEVELOPMENTAL READING AND CREATIVE AND EXPOSITORY WRITING.
EACH CLASS OF 16 STUDENTS MEETS FOR A 55-MINUTE PERIOD FIVE DAYS A WEEK. ADDITIONAL WEEKLY ACTIVITIES INCLUDE A 15 TO 30-MINUTE INDIVIDUAL STUDENT-TEACHER CONFERENCE, AND PARTICIPATION IN ONE

STUDENT-LED SEMINAR. A FULL CLASS MEETING OCCURS AT THE DISCRETION OF THE TEACHER WHEN GUIDELINES NEED TO BE CLARIFIED, WHEN A NEW UNIT IS INTRODUCED, OR WHEN A PROGRAM IN AREAS SUCH AS ART, MUSIC, OR PSYCHOLOGY IS AVAILABLE AND PERTINENT.

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE INDIVIDUAL ESSAY TESTS ON THE 4 MAJOR LITERARY WORKS READ DURING EACH UNIT, A FINAL EXAM, PAPERS, AND PARTICIPATION IN SEMINARS.
F. FUTURE PLANS INCLUDE THE INTEGRATION OF FINE ARTS AND SOCIAL STUDIES AS EQUAL COMPONENTS WITH LITERATURE.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS NOT INCLDUED
D. APPENDICES INCLUDE COURSE OUTLINES FOR SOPHOMORE AND JUNIOR ENGLISH PROGRAMS.

MUSIC ABSTRACT

AS ENRICHMENT FACTORS, MUSIC AND OTHER FINE ARTS ARE INCORPORATED INTO A LITERATURE-ORIENTED SENIOR HUMANITIES PROGRAM.

THE FOLLOWING REFERENCES TO MUSIC ARE INCLUDED IN THE OUTLINE FOR SOPHOMORE HUMANITIES: (3 6-WEEK UNITS)

I. SEARCH FOR SELF. MUSIC FROM THE PLAY, MAN OF LA MANCHA, AND THE FILM, DOCTOR ZHIVAGO. GRIEG'S PEER GYNI SUITE, AND RICHARD STRAUSS' TIL EULENSPIEGEL. II. SOCIAL PROBLEMS. LEONARD BERNSTEIN--THE MAN AND HIS MUSIC. (WEST SIDE STORY). FOLK SINGING (TAPES AND PERSONAL APPEARANCES). III. MYSTERY AND THE SUPERNATURAL. SAINT SAEN'S DANCE MACABRE, AND MUSSORGSKY'S NIGHT ON BALD MOUNTAIN.

I. LOCATION:
   A. ILLINOIS
   B. ELK GROVE VILLAGE

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL, ROBERT E. HASKELL
   B. PROGRAM DIRECTOR NOT CITED
   C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES
   B. COMPILED IN 1968
   C. COST NOT CITED
   D. MIMEOGRAPHED AND DITTO COPIED. 17 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. PROGRAM INITIATED IN 1967
   B. GENERAL OBJECTIVES: (SELECTED)
      TO RECOGNIZE THE RELATIONSHIPS WHICH EXIST AMONG THE ARTS--PAINTING, SCULPTURE, LITERATURE, AND MUSIC.
      TO RECOGNIZE AND UNDERSTAND THE RELATIONSHIPS OF THE ARTS TO THE HISTORICAL AND SOCIAL PERIODS IN WHICH THEY WERE PRODUCED.
      TO RECOGNIZE AND UNDERSTAND THE RELATIONSHIPS WHICH EXIST BETWEEN THE ARTS AND PHILOSOPHIES OF THE PAST AND THOSE OF THE PRESENT.
      TO BECOME AWARE OF ONE'S OWN PERSONAL PHILOSOPHY OF ART AND TO UNDERSTAND THE FACTORS WHICH LED TO ITS FORMATION.
      TO BECOME FAMILIAR WITH CERTAIN KEY WORKS OF ART, LITERATURE, AND MUSIC AND WITH CERTAIN RELATED HISTORICAL AND SOCIAL EVENTS AND MOVEMENTS.
      TO BECOME AWARE OF THE ARTS AS EXPRESSIONS OF THE HIGHEST AND NOBLEST ASPIRATIONS OF MAN, AND AS EXPRESSIONS OF HIS LIMITATIONS.
   C. SUBJECT AREAS: ART, LITERATURE, HISTORY, MUSIC
   D. AREAS RECEIVE EQUAL EMPHASIS
   E. CHRONOLOGICAL AND THEMATIC APPROACH.
      ARTISTIC, LITERARY, HISTORICAL, AND MUSICAL WORKS OF ANCIENT GREECE, THE RENAISSANCE, AND THE 19TH AND 20TH CENTURIES ARE STUDIED AGAINST THE BACKGROUND OF THE FOLLOWING 3 BASIC QUESTIONS: WHAT HAS MAN THOUGHT ABOUT HIMSELF? HOW HAS HE EXPRESSED THESE THOUGHTS? HOW DO THESE EXPRESSIONS AFFECT ME? INCLUDED IN THE FIRST QUARTER (ANCIENT GREECE), FOR EXAMPLE, IS THE STUDY OF THE GREEK CITY-STATE, RELIGION, THE PHILOSOPHIES OF PLATO AND ARISTOTLE AND THE HISTORY OF THE "GOLDEN AGE." ALONG WITH THIS THE STUDENTS WOULD READ AESCHYLUS' AGAMEMNON, SOPHOCLES' OEDIPUS REX, HOMER'S ILIAD, SELECTED MYTHS, A DIALOGUE OF PLATO, AND A SELECTION FROM ARISTOTLE; THEY SEE SLIDES OF WORKS BY GREEK SCULPTORS AND ARCHITECTS, AND HEAR AND DISCUSS MUSIC BASED ON MYTHOLOGICAL THEMES. ALWAYS THESE WORKS ARE DISCUSSED IN RELATION TO THE 3 BASIC QUESTIONS.
   F. ELK GROVE HIGH SCHOOL WHICH OPENED IN 1966 HAS ABANDONED TRADITIONAL DEPARTMENTAL LINES OF ORGANIZATION AND COMBINES DEPARTMENTS INTO LARGER ADMINISTRATIVE UNITS CALLED DIVISIONS. FOR EXAMPLE, ART, ENGLISH, AND MUSIC COMPRISE THE ENGLISH-FINE ARTS DIVISION. THE HUMANITIES PROGRAM COMMENCED WITHIN THE "HUMANITIES" DIVISION.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. A TEAM OF 4 TEACHERS
  B. STUDENT ENROLLMENT:
    1. A MAXIMUM OF 40 SENIORS
    2. PREREQUISITE: STUDENTS OF AVERAGE OR ABOVE AVERAGE ABILITY
    3. ELECTIVE
  C. CLASS ACTIVITIES INCLUDE USE OF THE HUMANITIES RESOURCE CENTER WHICH IS A COMBINATION LIBRARY, A-V ROOM AND LOUNGE WHERE THE STUDENTS MAY GATHER TO STUDY, READ, LISTEN, OR VIEW, SURROUNDED BY A WEALTH OF BOOKS, MAGAZINES, SLIDES, RECORDS, AND ART REPRODUCTIONS.
  THE CLASS MEETS FOR 2 HOURS EACH DAY, THE FIRST HOUR FOR LITERATURE OR HISTORY, AND THE SECOND, FOR ART OR MUSIC.
  D. A POPULAR SERIES OF ACTIVITIES RELATED TO LITERATURE AND THE ARTS SUPPLEMENTS THE SCHOOL PROGRAM AND INCLUDES FIELD TRIPS (EVENINGS AND SATURDAYS), AND A WEEKEND EXCURSION. SOME TRIPS HAVE BEEN TO THEATRICAL AND MOTION PICTURE PRODUCTIONS IN THE CHICAGO AREA, TO HISTORICAL SITES IN SPRINGFIELD, ILLINOIS, AND TO THE UNIVERSITY OF CHICAGO FOR PARTICIPATION IN THEIR HUMANITIES SEMINAR SERIES.
  E. BASED ON ANY NUMBER OF TESTS OR ASSIGNMENTS DESIRED, EACH QUARTER, EVERY STUDENT RECEIVES FROM EACH OF THE 4 TEACHERS A NUMBER OF POINTS NOT EXCEEDING 25. THEREFORE, AT THE END OF EACH QUARTER THE TOTAL NUMBER OF POINTS A STUDENT MAY RECEIVE FROM FOUR TEACHERS IS 100. A CUMULATIVE TOTAL OF 92 EQUALS AN "A"; 84, A "B"; 76, A "C"; AND 68, A "D."
  F. FUTURE PLANS INCLUDE CONTINUED EVALUATION, AND REVISION AND REFINEMENT OF THE PRESENT PROGRAM.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

DURING FOUR QUARTERS OF THE HUMANITIES COURSE (2 SEMESTERS), MUSIC IS STUDIED THROUGH SUCCESSIVE HISTORICAL PERIODS FROM ANCIENT GREECE TO THE PRESENT DAY. THE FOLLOWING ASPECTS ARE EMPHASIZED DURING THE STUDY OF EACH PERIOD: 1) HOW MUSIC WAS USED IN THE DAILY LIVES OF THE PEOPLE; 2) WHAT THE MUSIC SOUNDED LIKE--BOTH SECULAR AND RELIGIOUS; 3) HOW THE PEOPLE'S WAY OF LIVING AFFECTED THE MUSIC; 4) HOW MUSIC HAS DEVELOPED THROUGHOUT HISTORY; 5) THE INSTRUMENTS IN

I. LOCATION:
A. ILLINOIS
B. WESTCHESTER

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, SISTER JOHN MARY, I.H.M.
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES COURSE--THE SEARCH FOR ETERNAL VALUES
B. COMPILED IN 1968
C. COST NOT CITED
D. MIMEOGRAPHED AND DITTO COPIED. 27 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1966
B. GENERAL OBJECTIVE:
TO DELVE INTO QUESTIONS SUCH AS, WHAT IS A HUMAN BEING? HOW MAY HE BEST LIVE AND THINK? HOW CAN HE TELL TRUTH FROM ERROR? GOOD FROM EVIL? WHERE MAY HE FIND TRUTH AND BEAUTY? FREEDOM AND UNDERSTANDING? HOW SHALL HE UNDERSTAND THE USES OF THE PAST?
C. SUBJECT AREAS: LITERATURE, MUSIC, PAINTING, SCULPTURE, DANCE, ARCHITECTURE, RELIGION, HISTORY
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL AND THEMATIC APPROACH. SCOPE: PRE-HISTORIC MAN TO THE PRESENT DAY.
HISTORICAL PROBLEMS ARE SUMMARIZED AS FOLLOWS: 1ST QUARTER--MAN OF ANTIQUITY CONFRONTS THE PROBLEM OF HAPPINESS AND SUFFERING. 2ND QUARTER--MAN OF THE MIDDLE AGES CONFRONTS THE PROBLEM OF SALVATION. 3RD QUARTER--MAN OF THE RENAISSANCE CONFRONTS THE PROBLEM OF KNOWLEDGE. 4TH QUARTER--MAN OF THE MODERN WORLD CONFRONTS THE PROBLEM OF FREEDOM.
COURSE MATERIALS INCLUDE LECTURE TOPICS, CLASS ACTIVITIES, AND A GENERAL DESCRIPTION OF THE COURSE CONTENT. A RESUME IS INCLUDED FOR THE FOLLOWING TOPICS: PREHISTORIC MAN, ANCIENT EGYPT, THE ETHICS OF ARISTOTLE, THE ILIAD OF HOMER, OEDIPUS THE KING, THE RECOVERY OF OEDIPUS, THE HEBREW CULTURE, JOB AND THE PROBLEM OF SUFFERING, AND THE SPIRIT OF ROME.
SEVERAL TOPICS SELECTED FROM THE CALENDAR OF LECTURES ARE AS FOLLOWS: THE EPIC HERO IN THE CHRISTIAN TRADITION; CHAUCER AND "THE PARDONNER'S TALE" (FILM AND LECTURE); DANTE, THE GREAT CHRISTIAN HUMANIST; POLITICAL ATMOSPHERE OF THE MIDDLE AGES; MURDER IN THE CATHEDRAL (FILM); RELIGIOUS EXPRESSION IN MEDIEVAL ART; THE INFLUENCE OF MACHIAVELLI ON PRESENT DAY POWER POLITICS; SHAKESPEARE'S OTHELLO; JEFFERSONIAN DEMOCRACY; THE CASTE SYSTEM OF INDIA; RUSSIA, THE TOTALITARIAN STATE; CIVIL RIGHTS MOVEMENT.
F. EMPHASIS IS PLACED ON THE ETERNAL QUALITY OF HUMAN VALUES.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A TEAM OF APPROXIMATELY 12 TEACHERS. CHAIRMEN OF THE VARIOUS DEPARTMENTS ASSIGN TEACHERS FOR THE TOPICS TO BE PRESENTED.
B. STUDENT ENROLLMENT:
1. SENIORS
2. PREREQUISITES NOT CITED. HETEROGENEOUS GROUPING.
3. REQUIRED

C. CLASS ACTIVITIES INCLUDE LECTURE DEMONSTRATIONS, SMALL GROUP DISCUSSIONS, AND THE USE OF FILMS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE AN EXAMINATION OF THEIR NOTES ON READINGS, THEIR DISCUSSION ACTIVITY, RESULTS OF QUIZZES AND QUARTERLY EXAMS, AND A SEMINAR PAPER TO BE WRITTEN, DELIVERED, AND DEFENDED ORALLY.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE A CALENDAR OF LECTURE TOPICS AND CLASS ACTIVITIES, SUGGESTED AIDS TO READING AND NOTE-TAKING, AND SEVERAL RESUMES OF LECTURES.
D. NO APPENDICES

MUSIC ABSTRACT

THE 4 QUARTERS DEAL WITH THE FOLLOWING HISTORICAL PERIODS RESPECTIVELY: ANTIQUITY, MIDDLE AGES, RENAISSANCE, THE MODERN WORLD.
DR. THOMAS BROWN OF DE PAUL UNIVERSITY PRESENTS 3 LECTURES ON THE "MAKE-UP OF THE SYMPHONY."
OTHER ASPECTS OF MUSIC CONTENT ARE NOT DESCRIBED.

I. LOCATION:
A. ILLINOIS
B. LA GRANGE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, RICHARD ELLIS
B. PROGRAM DIRECTOR, TRUMAN FOX
C. PROGRAM FACULTY: TRUMAN FOX, ART; ALICE JAMES, LIBRARY; ELIZABETH MORSE, HISTORY; ALDO MUNGAI, NORMA EASTER, LITERATURE.

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES. "THE HUMAN ENTERPRISE"
B. COMPILED IN 1969
C. COST NOT CITED
D. MIMEOGRAPHED. 29 PAGES

IV. CHARACTERISTICS OF THE PROGRAM
A. PROGRAM INITIATED IN 1965
B. GENERAL OBJECTIVES:
TO CONSIDER THE BASIC QUESTIONS: WHO AM I? WHY AM I? WHERE AM I GOING?
TO DEVELOP THE STUDENT'S AWARENESS OF THE LIFE OF THE MIND.
TO EXAMINE LITERATURE, HISTORY, PHILOSOPHY, MUSIC, AND ART AS MAN'S EXPRESSION OF HIS EXPERIENCES, IDEAS, AND VALUES.
TO HELP STUDENTS BECOME NOT ONLY INTELLIGENT BUT ALSO COMPASSIONATE HUMAN BEINGS WHO HAVE "AN HABITUAL VISION OF GREATNESS." (A. N. WHITEHEAD)
TO ATTEMPT TO IMPROVE THE BALANCE BETWEEN MATERIALISTIC VALUES AND ETHICAL VALUES BY HELPING THE STUDENT TO DEVELOP HIS SOCIAL CONSCIENCE.
C. SUBJECT AREAS: LITERATURE, HISTORY, PHILOSOPHY, MUSIC, ART, RELIGION
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
COURSE CONTENT REVOLVES AROUND THE FOLLOWING BASIC IDEAS: AN INTRODUCTION TO THE HUMANITIES (4 HOURS); "MAN AND HIS RELATION TO MAN TODAY" (28 HOURS); "MAN AND HIS SEARCH FOR GOD AND THE ULTIMATE" (98 HOURS); "MAN AND HIS SEARCH FOR ORDER AND PURPOSE " (24 HOURS). A FINAL UNIT, "MAN AND HIS RELATIONSHIP TO MAN TODAY," WAS ORGANIZED BY 7 MEMBERS OF THE STUDENT HUMANITIES COMMITTEE.
F. THIS PROGRAM RESULTS FROM 3 YEARS OF PREPARATION BY A SMALL GROUP OF STAFF MEMBERS, ALL JOHN HAY FELLOWS PROGRAM PARTICIPANTS. IT IS INTERDISCIPLINARY IN THE SENSE THAT IT IS NOT ATTACHED TO ANY OTHER DEPARTMENT FOR ADMINISTRATIVE PURPOSES.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A TEAM OF 5 TEACHERS FOR ART, LITERATURE, AND HISTORY. MUSIC IS HANDLED BY A GUEST SPEAKER.
B. STUDENT ENROLLMENT:
1. JUNIORS, SENIORS
2. PREREQUISITES NOT CITED
3. ELECTIVE. GIVEN FOR CREDIT.
C. CLASS ACTIVITIES INCLUDE GUEST SPEAKERS, GROUP DISCUSSIONS, VISUAL PRESENTATIONS, STUDENT PROJECTS.
THE CLASS MEETS EVERY OTHER DAY, "A" OR "B" SCHEDULE, FOR A TWO-HOUR BLOCK OF TIME.

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE QUIZZES AND TESTS ON READING ASSIGNMENTS.
F. FUTURE PLANS INCLUDE THE FOLLOWING: 1) THE INVOLVEMENT OF EACH STUDENT IN THE FULL HUMANITIES PROGRAM; AND 2) OPTIMUM UTILIZATION OF THE TEACHING STAFF. SUGGESTIONS FOR FUTURE PLANS ARE PROVIDED IN PART BY THE STUDENT HUMANITIES EVALUATION COMMITTEE.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDED
B. A BIBLIOGRAPHY INCLUDES A LIST OF TEXTS
C. REFERENCE MATERIALS NOT INCLUDED
D. NO APPENDICES

MUSIC ABSTRACT

THE CURRICULAR EMPHASIS IN THIS IDEA-CENTERED PROGRAM IS ALTERED FROM YEAR TO YEAR TO ACCOMMODATE CHANGES IN STAFF, STUDENT INTEREST, AND THE FLEXIBLE PATTERN OF SOCIETY. PRESENTLY, A MUSIC TEACHER IS NOT PART OF THE REGULAR STAFF. MR. FRED LAWLER OF THE HIGH SCHOOL'S MUSIC DEPARTMENT HAS BEEN GUEST SPEAKER FOR THE FOLLOWING TOPICS: MUSIC FORMS OF TODAY; BERNSTEIN'S KADDISH SYMPHONY, PRESENTED IN A SECTION DEALING WITH JUDAISM; RENAISSANCE MUSIC.

FIELD TRIPS INCLUDE ATTENDANCE AT CONCERTS GIVEN BY THE CHICAGO SYMPHONY ORCHESTRA.

THAT "...TOO MUCH WAS DONE WITH ART AND NOT ENOUGH WITH MUSIC," WAS AN ATTITUDE EXPRESSED BY THE STUDENT HUMANITIES EVALUATION COMMITTEE. STUDENTS VOICE DESIRE FOR A GREATER AMOUNT OF MUSIC IN THE PROGRAM.

I. LOCATION:
A. ILLINOIS
B. PARK RIDGE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY: ANN MAMETT, ART; ROBERT H. HUNT, ENGLISH; GORDON E. MCLEAN, MUSIC; KENNETH R. FAULHABER, SOCIAL SCIENCE

III. COURSE GUIDE DESCRIPTION:
A. "CREATIVE ORDER". COURSE SYLLABUS FOR THE HUMANITIES
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. 51 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1969
B. GENERAL OBJECTIVES:
TO ENABLE STUDENTS TO ACQUIRE A TOLERANCE FOR A DIVERSITY OF AESTHETIC EXPERIENCES.
TO ENABLE STUDENTS TO ACQUIRE AN AWARENESS OF THE EXCITEMENT OF LIFE WHICH CAN LESSEN THE BOREDOM TOO OFTEN WITH US.
TO ENABLE STUDENTS TO ACQUIRE A COMMON LANGUAGE THROUGH WHICH THEY CAN COMMUNICATE ABOUT MAN AND THE ENVIRONMENT HE CREATES.
TO ENABLE STUDENTS TO ACQUIRE THE UNDERSTANDING THAT CONTEMPORARY CREATIONS OF MEN ARE LARGELY THE RESULTS OF THE CREATIVITY OF PRECEDING GENERATIONS.

C. SUBJECT AREAS: ART, ENGLISH, MUSIC, FILM, SOCIAL SCIENCE, PHILOSOPHY, RELIGION
D. EACH AREA RECEIVES VARYING DEGREES OF EMPHASIS

E. THEMATIC APPROACH.

THE COURSE GUIDE CONTAINS AN OUTLINE OF THE FOLLOWING TOPICS:

THE AESTHETIC ORDER OF MAN
UNIT I: INTRODUCTION TO THE COURSE; "WHY MAN CREATES"
UNIT II: INTRODUCTION TO VISUAL AND AURAL ELEMENTS
UNIT III: INTRODUCTION TO THE FILM AS A MEANS OF ARTISTIC EXPRESSION

THE SPIRITUAL ORDER OF MAN
UNIT I: RELIGIONS WITH MIDDLE EASTERN ORIGINS
UNIT II: RELIGIONS OF THE ORIENT
UNIT III: RELIGION IN PRIMITIVE SOCIETIES
UNIT IV: PHILOSOPHIES AFFECTING CONTEMPORARY THOUGHT

THE SOCIAL ORDER OF MAN
UNIT I: THE INDIVIDUAL FACES AN ETHICAL DILEMMA WITHIN HIMSELF
UNIT II: THE INDIVIDUAL FACES THE SOCIAL QUESTION, "AM I MY BROTHER'S KEEPER?"
UNIT III: THE INDIVIDUAL FACES THE DILEMMAS OF INTERNATIONAL AND CULTURAL CLASH

THE PHYSICAL ORDER OF MAN
UNIT I: MAN OBSERVES THE PHYSICAL ORDER THROUGH THE ARTS
UNIT II: MAN ESTABLISHES A SATISFACTORY RELATIONSHIP WITH THE PHYSICAL ORDER THROUGH THE SCIENCES
UNIT III: MAN CREATES A MODERN ENVIRONMENT THROUGH THE ARTS, THE SCIENCES, AND THE SOCIAL SCIENCES

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A TEAM OF 4 TEACHERS
B. STUDENT ENROLLMENT:
1. GRADE LEVEL NOT INDICATED. ENROLLMENT OF 140 STUDENTS.
2. PREREQUISITES NOT CITED
3. ELECTIVE
C. CLASS ACTIVITIES INCLUDE GUEST LECTURERS. INDEPENDENT STUDY AND SMALL GROUP DISCUSSION ARE EMPHASIZED. CLASSES MEET IN THE FOLLOWING GROUPS: LARGE GROUP OF 130 STUDENTS FOR LECTURE-TYPE PRESENTATIONS; 2 MEDIUM GROUPS OF 65 STUDENTS EACH; SMALL GROUPS OF ABOUT 22 STUDENTS FOR SEMINARS AND DISCUSSIONS.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED. THE COURSE IS EVALUATED FREQUENTLY THROUGHTOUT THE YEAR. TEACHERS MEET EACH DAY TO EVALUATE THE PREVIOUS DAY'S LESSON. STUDENT REACTION IS A SIGNIFICANT ASPECT CONSIDERED IN COURSE REVISION.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDED
B. BIBLIOGRAPHY INCLUDED FOR EACH UNIT
C. THE FOLLOWING READINGS ARE REQUIRED:
CORRIGAN, R. W., ED. MASTERPIECES OF BRITISH DRAMA: THE TWENTIETH CENTURY. DELL
MAC LEISH, ARCHIBALD. J. B.
SCHOLASTIC MAGAZINES, INC. ART AND MAN. (STUDENTS PURCHASE A YEAR'S SUBSCRIPTION TO THIS MONTHLY MAGAZINE.)
SMITH, HUSTON. THE RELIGIONS OF MAN. HARPER AND ROW.
VAN DE BOGART, DORIS. INTRODUCTION TO THE HUMANITIES: PAINTING, SCULPTURE, ARCHITECTURE, MUSIC AND LITERATURE. BARNES AND NOBLE. (USED REGULARLY FOR ASSIGNMENTS AND REFERENCE.)
D. NO APPENDICES

MUSIC ABSTRACT

THE FOLLOWING ASPECTS OF MUSIC ARE CONSIDERED:

PART I, THE AESTHETIC ORDER OF MAN. WHAT ELEMENTS DO THE ARTS USE? MUSICAL STAFF, NOTES, THE VALUE OF MUSICAL SYMBOLS, METER, RHYTHM. HOW DOES THE ARTIST COMBINE HIS IDEAS? HARMONY, BALANCE, RHYTHM, PROPORTION, TIMBRE, MELODY, THEME. WHAT DOES THE ARTIST CONVEY IN IDEAS, FEELING, TIME? ABSOLUTE MUSIC, PROGRAM MUSIC, VOCAL MUSIC. CREATIVE EXPERIENCE: THE STUDENT DEVELOPS SIMPLE MELODIC THEMES AND WRITES THEM IN MUSICAL NOTATION. HE CAN PLAY THE THEMES ON BASIC MALLET INSTRUMENTS.

PART II, THE SPIRITUAL ORDER OF MAN. CHANT AND CANTORIAL MUSIC IS CONTRASTED WITH MUSIC OF THE EARLY COPTIC CHURCH. THE STUDY OF SELECTIONS FROM SUCH WORKS AS STRAUSS' SALOME, SAINT SAENS' SAMSON AND DELILAH, HAYDN'S THE CREATION, POULENC'S MASS IN G MAJOR, AND RIMSKY-KORSAKOV'S SHEHERAZADE MAY FOLLOW.

PART III, THE SOCIAL ORDER OF MAN. GUONOD'S FAUST IS STUDIED IN RELATION TO THE THEME "THE INDIVIDUAL FACES AN ETHICAL DILEMMA WITHIN HIMSELF." THE MUSIC OF TSCHAIKOWSKY, MUSORGSKY, SHOSTAKOVICH, GRIEG, SIBELIUS, CHOPIN, BEETHOVEN AND WAGNER IS STUDIED IN RELATION TO NATIONALISM.

PART IV, THE PHYSICAL ORDER OF MAN. MAN OBSERVES THE PHYSICAL ORDER THROUGH THE ARTS. SEVERAL OF THE MUSICAL WORKS STUDIED IN THESE UNITS ARE: RESPIGHI'S FOUNTAINS OF ROME, GERSHWIN'S AMERICAN IN PARIS, RAVEL'S BOLERO, AND STRAVINSKY'S RITE OF SPRING.

SHELBYVILLE HIGH SCHOOL

I. LOCATION:
   A. ILLINOIS
   B. SHELBYVILLE

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL, CARL FINLEY
   B. PROGRAM DIRECTOR, MRS. W. D. RICHARDSON
   C. PROGRAM FACULTY: FRANCES RICHARDSON, ENGLISH; MARVIN COHLMEYER, MUSIC; PATRICK BURNS, ART; CHARLES ROSS, HISTORY

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES SYLLABUS
   B. REVISION COMPILED IN 1968
   C. COST NOT CITED
   D. MIMEOGRAPHED. 85 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. PROGRAM INITIATED IN 1965
   B. GENERAL OBJECTIVES:
      TO ENCOURAGE EACH STUDENT TO EXPLORE THE VALUES, IDEAS, AND FACTUAL DATA OF PAST AND PRESENT CULTURES WITH THE INTENTION OF RAISING QUESTIONS AND SEEKING ANSWERS ABOUT MAN IN RELATION TO HIS PHYSICAL, SOCIAL, AND SPIRITUAL MILIEU.
      TO AFFORD THE STUDENT AN ACQUAINTANCE WITH PRIMARY SOURCES OF KNOWLEDGE IN ORDER TO ACHIEVE THE FOLLOWING ENDS: KNOWLEDGE OF THE BEST THAT HAS BEEN THOUGHT AND SAID IN FORMER TIMES; AN UNDERSTANDING OF CULTURES OTHER THAN ONE'S OWN, THROUGH A KNOWLEDGE OF THE ARTS OF THESE CULTURES; AN ABILITY TO CRITICIZE INTELLIGENTLY AND WITH PURPOSE; THE ESTABLISHMENT OF A SENSE OF ONE'S IDENTITY WITH OTHER MEN, IN THIS COUNTRY AND IN THE WORLD AT LARGE; ACTIVE MEMBERSHIP IN ONE'S SOCIETY.
   C. SUBJECT AREAS: HISTORY, LITERATURE, PHILOSOPHY, MUSIC, ART, RELIGION
   D. EMPHASIS: HISTORY OF PHILOSOPHY, LITERATURE, MUSIC, ART
   E. CHRONOLOGICAL APPROACH.
      THE COURSE GUIDE PRESENTS OBJECTIVES, LISTS OF READINGS, AND DESCRIPTIONS OF CONTENT FOR THE FOLLOWING AREAS: HISTORY OF PHILOSOPHY, LITERATURE, ART, AND MUSIC. WITHIN THE "MANUAL" FOR EACH OF THESE AREAS, THE FOLLOWING 10 STUDY UNITS ARE DESCRIBED: 1) INTRODUCTIONS (1 WEEK); 2) PRIMITIVE MAN (1 WEEK); 3) ORIENTAL--FAR EAST (1 WEEK); 4) ORIENTAL--NEAR EAST (1 WEEK); 5) GREEK AND ROMAN (6 WEEKS); 6) MEDIEVAL (6 WEEKS); 7) RENAISSANCE (8 WEEKS); 8) 17TH AND 18TH CENTURIES (5 WEEKS); 9) 19TH CENTURY (3 WEEKS); 10) 20TH CENTURY (4 WEEKS). NUMBER OF WEEKS INDICATES TIME SPENT IN ALL 4 AREAS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. TEAM OF 4 TEACHERS (ENGLISH, HISTORY, ART, MUSIC)
   B. STUDENT ENROLLMENT:
      1. SENIORS
      2. PREREQUISITES: STUDENT'S DESIRE AND ABILITY FOR MUCH READING
      3. ELECTIVE. ONE CREDIT GIVEN FOR SOCIAL STUDIES.
   C. CLASS ACTIVITIES NOT DESCRIBED
   D. EXTRACURRICULAR ACTIVITIES INCLUDE INDEPENDENT RESEARCH ON TOPICS PERTAINING TO THE STUDENT'S INDIVIDUAL INTEREST

F. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE EXAMS AND INDEPENDENT RESEARCH
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDED FOR ART
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE TEXTBOOK ASSIGNMENTS FOR EACH OF THE 10 STUDY UNITS, LISTS OF ADDITIONAL READINGS, SUGGESTED TOPICS FOR INDIVIDUAL RESEARCH, A COURSE CALENDAR, AND SAMPLE LESSON PLANS.
D. NO APPENDICES

MUSIC ABSTRACT

MUSIC STUDIES ARE RELATED TO APPROPRIATE READINGS FROM THE TEXT, AN INTELLECTUAL AND CULTURAL HISTORY OF THE WESTERN WORLD, BY HARRY E. BARNES (NEW YORK: DOVER PUBLICATIONS INC., 1965). THIS TEXT IS USED FOR ALL SUBJECT AREAS OF THE COURSE.

THE FOLLOWING MAJOR TOPICS ARE DERIVED FROM A MORE COMPLETE OUTLINE CONTAINED IN THE "MUSIC MANUAL" OF THE COURSE GUIDE: INTRODUCTION; ELEMENTS OF MUSIC; INSTRUMENTS OF THE ORCHESTRA; MUSICAL STRUCTURE AND DESIGN; PRIMITIVE CULTURES; FAR EAST MUSIC; MID-EAST MUSIC; GREEK MUSIC; MEDIEVAL MUSIC; ARS NOVA; THE NETHERLANDS SCHOOL; 15TH CENTURY FORMS (RELIGIOUS AND SECULAR); MUSIC OF THE RENAISSANCE (INFLUENCE OF THE RENAISSANCE, CHARACTERISTICS OF THE MUSIC, SACRED POLYPHONY OF THE CATHOLIC CHURCH, REFORMATION MUSIC, SECULAR POLYPHONY, INSTRUMENTAL MUSIC TO 1600, AND MUSICAL NOTATION TO 1600); BAROQUE MUSIC (CHARACTERISTICS, IMPORTANT COMPOSERS, NEW MUSIC AND ITS ORIGIN, IMPORTANT WORKS, DRAMATIC MUSIC); CLASSICAL PERIOD (DEFINITION, CHARACTERISTICS, MAIN COMPOSERS, INSTRUMENTAL MUSIC, OPERA); ROMANTIC PERIOD (MUSICAL CHARACTERISTICS, BEETHOVEN, 19TH CENTURY OPERA, ORATORIO, CHORAL MUSIC, SOLO SONG, PIANO MUSIC, INSTRUMENTAL MUSIC, MAIN COMPOSERS); 20TH CENTURY (PROBLEMS OF CONTEMPORARY MUSIC HISTORY, STYLES AND TRENDS, AMERICAN JAZZ, MUSICAL MEDIA AND ITS INNOVATIONS, SPECIFIC STYLES, IMPORTANT COMPOSERS).

A MUSIC DISCOGRAPHY FOLLOWS THE COURSE OUTLINE.

I. LOCATICN:
  A. ILLINOIS
  B. WHEATON

II. SCHOOL AND PROGRAM PERSCNNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR AND FACULTY, ARVID JOHNSON

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES COURSE UNITS
  B. DATE CF CCMPILATICN NOT CITED
  C. COST NOT CITED
  D. DITTO COPIED. 13 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATICN NOT CITED
  B. GENERAL OBJECTIVE:
    TO HAVE THE STUDENT PARTICIPATE IN A CREATIVE PROJECT IN ORDER THAT HE EXPERIENCE THE WHOLE PROCESS OF CREATIVITY, FROM INSPIRATION, THROUGH A STRUGGLE WITH MEDIA, TO THE FINAL STATEMENT.
  C. SUBJECT AREAS: PHILOSOPHY, LITERATURE, ART, MUSIC, HISTORY, ARCHEOLOGY, SOCICLOGY
  D. EMPHASIS: PHILOSOPHY, LITERATURE, ART, MUSIC, HISTORY
  E. CHRONOLCGICAL APPROACH. THE FOLLOWING UNITS ARE INCLUDED: I. THE NATURE CF GOOD AND EVIL. II. NATURE OF CULTURES--ANTIQUITY TO 500 A.D. III. THE NATURE OF HUMAN CHARACTER. IV. NATURE OF CULTURES--MEDIEVAL PERIOD, 500 TO 1500. V. PROBLEMS OF MAN IN SOCIETY. VI. HUMANISM, 1500 TO 1700. VII. NATURE OF WAR. VIII. RCMANTICISM AND DISCONTENT, 1700 TC 1900. IX. NATURE OF TRAGEDY. X. TWENTIETH CENTURY. XI. FINDING A PERSONAL PHILOSOPHY.
    MATERIALS FOR EACH OF THESE UNITS CONSIST OF READING LISTS PERTINENT TO THE SUBJECT AREAS (LITERATURE, ART, MUSIC, ETC.). TOPICS FOR STUDY AND DISCUSSION ARE PROVIDED FOR UNITS V AND VIII. SEVERAL OF THESE TOPICS ARE AS FOLLOWS: CULTURAL LAG (SOCIAL CONDITIONS BEHIND TECHNICAL KNOW-HOW); GOVERNMENT CONTROL OF CITIZENS; THE OLD AND EVER-PRESENT PROBLEM OF RACIAL INEQUITIES; WORLD GOVERNMENT AS A SCLUTICN TO WAR; ADVANCING TECHNOLOGY OF WAR; ALTERNATIVES TO WAR.
  F. THE HUMANITIES PROGRAM IS BASED ON THE FUNCTIONING OF STUDENTS IN THE SMALL GROUP, AND CONSEQUENT SMALL-GROUP PROJECTS. THESE GROUPS PROMOTE THE STUDENT'S ABILITY TO LEARN WITH OTHER PEOPLE, THE EXPERIENCE OF BEING A GROUP LEADER, THE USE OF A SIMPLE FORM OF SYSTEMS ANALYSIS, AND PRACTICE IN ORAL PRESENTATION AND GENERAL ABILITY TO COMMUNICATE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT NCT DESCRIBED
  C. CLASS ACTIVITIES INCLUDE ROLE-PLAYING, REPORTS ON RESEARCH POLLS, DRAMATIC PRODUCTIONS (A PLAY CUTTING), PANELS, DEBATES, SYMPOSIUMS, CREATIVE ART WORKS SUCH AS PAINTINGS, AND MUSICAL DEMONSTRATIONS.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT: CLASS PARTICIPATION; SMALL GROUP WORK; PAPERS; AN APPRAISAL OF ORIGINAL ART WORKS SUCH AS PAINTINGS, SCULPTURE, AND DRAMATIZATIONS; AN ESSAY TEST ON EACH UNIT.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. CLASS WORK EXPRESSED IN SMALL GROUP ACTIVITIES. (SEE V C)
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS NOT INCLUDED
D. NO APPENDICES

MUSIC ABSTRACT

SELECTED READINGS FROM THE FOLLOWING BASIC TEXTS ARE REQUIRED FOR EACH UNIT: (UNITS LISTED UNDER IV D) AN INTRODUCTION TO MUSIC AND ART IN THE WESTERN WORLD, BY WOLD AND CYKLER (IOWA: W. C. BROWN, 1955), AND THE ENJOYMENT OF MUSIC, BY JOSEPH MACHLIS (NEW YORK: W. W. NORTON, 1963).

SUPPLEMENTARY READINGS SUGGESTED FOR UNITS IV AND VI INCLUDE PORTIONS OF THE FOLLOWING: MUSIC IN WESTERN CIVILIZATION, BY PAUL HENRY LANG (NEW YORK: W. W. NORTON, 1941); MUSIC, HISTORY AND IDEAS, BY HUGO LEICHTENTRITT (MASSACHUSETTS: HARVARD UNIVERSITY PRESS, 1938); FOLK AND TRADITIONAL MUSIC OF WESTERN COUNTRIES, BY BRUNO NETTLE (NEW JERSEY: PRENTICE-HALL, 1965); MUSIC IN THE MEDIEVAL WORLD, BY SEAY (NEW JERSEY: PRENTICE-HALL, 1965); AND OTHER HISTORICAL AND BIOGRAPHICAL WORKS.

MUSICAL DEMONSTRATIONS ARE SUGGESTED AS A FORM OF GROUP PROJECT. AMONG SUGGESTED STUDY TOPICS FOR UNIT V "PROBLEMS OF MAN IN SOCIETY" AND UNIT VIII "THE NATURE OF WAR," THE FOLLOWING PERTAIN TO MUSIC: PUBLIC TASTE, AND ATTITUDES TOWARD WAR AS REFLECTED IN MUSIC.

I. LOCATION:
A. INDIANA
B. ELKHART

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, VAN YOUNG
C. PROGRAM FACULTY: DORIS CORNS, JUNE LONGENBAUGH, VAN YOUNG

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1969
C. COST NOT CITED
D. DITTO COPIED. 43 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1969
B. GENERAL OBJECTIVES:
TO STRESS REASON AND INTELLECT, FREE WILL, AND THE VALUES OF OUR WESTERN CULTURE IN RELATING THE HUMANITIES TO THE PROBLEMS OF PERSONAL AND SOCIAL LIVING.
TO ENCOURAGE THE STUDENT TO INTEGRATE EXPERIENCES AND CONCEPTS FROM DIFFERENT DISCIPLINES, SO THAT EDUCATION BECOMES A TOTAL, INTERRELATED PROCESS, RATHER THAN A SERIES OF DISJOINTED COURSES.
TO EMPHASIZE MAN'S HUMANISTIC QUALITIES.
C. SUBJECT AREAS: LITERATURE, LANGUAGE, HISTORY, MUSIC, ART, PHILOSOPHY, SOCIAL SCIENCES, SCIENCE
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
THE COURSE SYLLABUS CONTAINS A CALENDAR OF TOPICS PRESENTED IN RELATION TO SELECTED THEMES, AND CORRESPONDING MATERIALS.
THE FOLLOWING THEMES WERE USED IN 1970-71:
MAN AND THE HUMANITIES--INTRODUCTION TO HUMANITIES. AN EXAMINATION OF THE ERA 1855-1915 WITH EMPHASIS ON MUSIC, ART, SOCIAL STUDIES, AND LITERATURE.
MAN AND SUPERMAN. AN EXAMINATION OF MAN'S ATTEMPT TO RATIONALIZE THE UNKNOWN; A STUDY OF MAN AND HIS NEED FOR GODS.
MAN AND REVOLUTION. MORE THAN A STUDY OF WAR AND RIOT, IT IS A STUDY OF CHANGE--THE ONLY CONSTANT EMPHASIZED IN THE PROGRAM.
MAN AND MORIALITY. AN EXAMINATION OF HOW CLASSES WITHIN CULTURES DEVELOP LIFE-STYLES AND WHY.
MAN AND HIS PLANET. AN ACTIVITY-CENTERED 4-WEEK UNIT THAT SENDS THE STUDENTS INTO THE COMMUNITY TO WORK WITH THE CITY GOVERNMENT, BUSINESSMEN, THE SCHOOLS, AND THE MASS MEDIA TO ENCOURAGE MORE ACTION WITH PRESERVATION OF OUR ENVIRONMENT.
MAN AND THE GOOD LIFE. STUDENT INVOLVEMENT WITH THE COMMUNITY AND SURROUNDING RESOURCES TO DEVELOP CONCEPTS OF WHAT THE GOOD LIFE IS. POPULAR ACTIVITY IS THE STUDENT-MADE MOVIE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM OF 3 TEACHERS: LANGUAGE ARTS, SOCIAL STUDIES, MUSIC
B. STUDENT ENROLLMENT:
1. JUNIORS, SENIORS
2. PREREQUISITES NOT CITED. CLASSES ARE GEARED TOWARD STUDENTS OF AVERAGE ABILITY
3. ELECTIVE

C. CLASS ACTIVITIES INCLUDE LARGE CLASS PRESENTATIONS (TRADITIONAL TEACHER, PANEL OF TEACHERS, COMMUNITY SPEAKERS), LARGE GROUP DISCUSSIONS, SMALL SEMINARS, AND STUDENT REACTOR PANELS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS AND PREPARATION OF GROUP PROJECTS
E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED ON THE QUALITY OF INDIVIDUAL PROJECTS, JOURNAL AND NOTEBOOK ENTRIES, AND HIS ORAL INVOLVEMENT IN SEMINARS AND THE LARGE GROUP. NO TESTS.
VOLVEMENT IN SEMINARS AND THE LARGE GROUP. NO TESTS.
F. FUTURE PLANS INCLUDE ADDITIONAL FIELD TRIPS

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDED
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS NOT INCLUDED
D. APPENDIX: A LIST OF AUDIO VISUAL MATERIALS

MUSIC ABSTRACT

THE COURSE MATERIALS INCLUDE A CALENDAR OF TOPICS RELATED TO MAJOR THEMES (SOME THEMES USED 1969-1970). SPECIFIC REFERENCES TO MUSIC ARE AS FOLLOWS: I. MAN--SOUND, SIGHT, SENSITIVITY. MUSIC AS ART AND AS FUNCTION. II. MAN AND SUPERMAN. PRIMITIVE MUSIC--THEN AND NOW; AFRICAN MUSIC (FILM); EARLY CHURCH MUSIC; THE STATE AND MUSIC PATRONAGE. III. MAN--REVOLT AND AUTHORITY. RENAISSANCE--REBIRTH OF ART AND MUSIC; ART IN TRANSITION (16TH CENTURY)--CHANGES IN MUSIC; BEETHOVEN'S FIDELIO (FILM); PERSONAL REVOLT--ART AND MUSIC; STRAVINSKY (FILM). IV. MAN AND MORALITY. CHANGING VALUES AND LOVE, AS SEEN IN MUSIC. V. MAN AND MACHINES. ROCK--ENEMY OF HEARING; MECHANIZED MUSIC--ENEMY TO CREATIVITY. VI. THE GOOD LIFE. STUDENT PROJECTS HAVE INCLUDED A FOLK MUSIC FESTIVAL.

AN EXTENSIVE COLLECTION OF MUSIC RECORDINGS, SLIDES, AND TRANSPARENCIES ARE AVAILABLE FOR CLASSROOM USE.

FIELD TRIPS INCLUDE ATTENDANCE AT CHICAGO SYMPHONY CONCERTS.

I. LOCATION:
A. IOWA
B. AMES

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR AND FACULTY: ALFRED R. WISER

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES CURRICULUM GUIDE
B. COMPILED IN 1968. REVISED IN 1969.
C. COST NOT CITED
D. PRINTED. 92 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1968
B. GENERAL OBJECTIVES: (SELECTED)
TO SHOW THE STUDENT THAT THE HUMANITIES ARE AN EXPRESSION OF THAT WHICH IS MOST HUMAN AND, THEREFORE, NOT APART FROM THE REST OF LIFE.
TO HELP THE STUDENT UNDERSTAND THAT HE IS ALREADY AN AESTHETICIAN, IN THE SENSE THAT HE ALREADY REFLECTS ABOUT THE THINGS THAT HE SEES AND HEARS AND THAT HE COMPARES THEM AND NOTES DIFFERENCES AND SIMILARITIES AMONG THEM.
TO HELP THE STUDENT APPRECIATE AESTHETICS AS THE WRITTEN RECORD OF OTHER PEOPLE'S REFLECTIONS ON THEIR EXPERIENCE WITH ART.
TO LAY THE GROUNDWORK FOR LATER COURSES IN PHILOSOPHY, AESTHETICS, HISTORY AND THE ARTS.
TO CONFRONT THE STUDENT WITH ART OBJECTS THEMSELVES AS THE PRIMARY CONTENT, NOT TO INFORM HIM TO ANY GREAT DEGREE ABOUT THEORIES CONCERNING THEM.
C. SUBJECT AREAS: ART, DRAMA, LITERATURE, POETRY, PHILOSOPHY, RELIGION, MUSIC, DANCE
D. EMPHASIS: ART, LITERATURE, MUSIC
E. CHRONOLOGICAL APPROACH.
WITH 2 OR 3 WEEKS GIVEN TO EACH HEADING, THE BASIC OUTLINE OF THE COURSE IS AS FOLLOWS: INTRODUCTION TO THE HUMANITIES. HOW THE ARTS ARE RELATED. THE ORIENT. THE NEAR OR MIDDLE EAST. GREECE. ROME. BYZANTINE. MEDIEVAL. RENAISSANCE. BAROQUE AND ROMANTIC. 20TH CENTURY (5 WEEKS). FOR EACH OF THESE HEADINGS OR UNITS, THE COURSE GUIDE CONTAINS AN OUTLINE OF MAJOR TOPICS, CONCEPTS TO BE DEVELOPED, AND SPECIFIC ACTIVITIES FOR CLASS PRESENTATIONS AND STUDENT RESPONSE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. ONE TEACHER WITH RESOURCE PEOPLE AS GUEST LECTURERS
B. STUDENT ENROLLMENT:
1. SOPHOMORES, JUNIORS, SENIORS
2. NO PREREQUISITES
3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, SLIDES, RECORDINGS
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS INCLUDE THE USE OF A TEAM OF TEACHERS

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES ARE INCLUDED FOR EACH UNIT
   B. BIBLIOGRAPHY NOT INCLUDED
   C. REFERENCE MATERIALS INCLUDE DIAGRAMS, MUSIC AND ART ILLUSTRATIONS, TITLES OF FILMS, ART WORKS, MUSIC RECORDINGS, AND SELECTED READINGS IN LITERATURE, ART, AND MUSIC.
      THE TEXT, THE HUMANITIES, BY DUDLEY AND FARICY (NEW YORK: MCGRAW-HILL, 1960) IS USED AS THE BASIC REFERENCE WORK.
   D. NO APPENDICES

MUSIC ABSTRACT

MUSIC, STUDIED IN RELATION TO EACH HISTORICAL PERIOD, IS GIVEN PARTICULAR EMPHASIS IN THE UNIT ENTITLED "HOW THE ARTS ARE RELATED." IN THAT UNIT, THE FOLLOWING ASPECTS OF LITERATURE, POETRY, ART, AND MUSIC ARE CONSIDERED: RHYTHM, MELODY, HARMONY, TIMBRE, AND FORM. THE BASIC REFERENCE TEXT UPON WHICH THE STUDY IS BASED IS DESIGN FOR UNDERSTANDING MUSIC, BY A. VERNE WILSON (NEW YORK: SUMMY BIRCHARD, 1966).

MUSICAL EXAMPLES APPEAR IN THE COURSE GUIDE TO ILLUSTRATE CLASS ACTIVITIES. THESE INCLUDE NOTATION FOR SONGS, CHORDS, CADENCES, VARIOUS RHYTHMIC PATTERNS, SCALES, MELODIC LINES SHOWING CERTAIN INTERVALS, AND THE RANGES OF ORCHESTRAL INSTRUMENTS.

SPECIFIC MUSIC RECORDINGS ARE SUGGESTED FOR USE WITH EACH ACTIVITY, AND PERTINENT FEATURES OF THE WORK ARE DESCRIBED IN RELATION TO THE CONCEPT BEING STUDIED. FOR EXAMPLE, RIMSKY-KORSAKOV'S CAPRICCIO ESPAGNOL IS SUGGESTED FOR THE ILLUSTRATION OF CERTAIN RHYTHMIC PATTERNS. IT IS DESCRIBED AS A WORK CHARACTERIZED BY SHARP ACCENTS, THE USE OF PERCUSSION INSTRUMENTS SUCH AS TAMBOURINE AND CASTANET, AND EVER-PRESENT SYNCOPATION. IT IS SUGGESTED THAT THE RECORDING BE PLAYED SEVERAL TIMES, AND THAT STUDENTS SOFTLY CLAP THE RHYTHM NOTING THE CHANGES OF RHYTHM, TEMPO, AND MOOD.

MUSICAL CONCEPTS ARE PRESENTED THROUGH A STUDY OF THE HISTORICAL DEVELOPMENT OF MUSICAL ELEMENTS. FOR EXAMPLE, HARMONY IS FIRST DEFINED AND DESCRIBED IN RELATION TO SIMILAR PROPERTIES IN WORKS OF ART AND LITERATURE, SUCH AS BALANCE, COLOR, CONCORD OR AGREEMENT. THEN, ITS EVOLUTION FROM THE SINGLE MELODIC LINE THROUGH STAGES SUCH AS ORGANUM AND POLYPHONY IS STUDIED. COMPOSITIONAL DEVICES AND MUSICAL EXAMPLES ARE USED TO ILLUSTRATE HARMONIC CHARACTERISTICS OF WORKS WRITTEN FROM THE 9TH CENTURY THROUGH THE 20TH CENTURY.

I. LOCATION:
A. IOWA
B. BETTENDORF

II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

III. COURSE GUIDE DESCRIPTION:
A. HANDBOOK FOR THE HUMANITIES: THE GROWTH OF MAN'S IDEAS
B. DATE OF GUIDE'S COMPILATION NOT CITED
C. COST OF GUIDE NOT CITED
D. MIMEOGRAPHED. 11 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO STUDY AND APPRECIATE OUR CULTURAL HERITAGE.
TO STUDY THE GROWTH AND DEVELOPMENT OF MAN'S IDEAS EMPHASIZING PRIMARILY FACETS OF WESTERN CIVILIZATION.
TO SERVE AS AN INTRODUCTION TO THE WAYS OF THINKING THAT HAVE LED TO MASTERY IN SO MANY FIELDS.
C. SUBJECT AREAS: LITERATURE, MUSIC, ART, PHILOSOPHY, POLITICS
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC AND CHRONOLOGICAL APPROACH.
THE THEME OF UNIT I CORRESPONDS TO THE STUDY OF ANCIENT GREECE, UNIT II TO THE RENAISSANCE, UNIT III TO THE 17TH AND 18TH CENTURIES, AND UNITS IV, V, AND VI TO THE CONTEMPORARY PERIOD.
3 UNITS FIRST SEMESTER, 3 UNITS SECOND SEMESTER.

UNIT I, "THE SEARCH FOR EXCELLENCE" INCLUDES A CONSIDERATION OF THE FOLLOWING SELECTED TOPICS: ORDER AND BEAUTY AS THE GREEK FRAME OF REFERENCE; THE "GOLDEN-MEAN"; GREEK THEATRICS; THE SOCRATIC METHOD; SOPHOCLES' ANTIGONE.
UNIT II, "THE SEARCH FOR THE WHOLE MAN" (HUMANISM) CONSIDERS THE FOLLOWING SELECTED TOPICS: WHAT CAN MAN DO AND BECOME; DOMINANT IDEAS AND ATTITUDES OF OPTIMISM, WORLDLINESS, HEDONISM, NATURALISM, AND INDIVIDUALISM; EXPRESSIONS OF CONCERN FOR THE DIGNITY OF MAN; THE ARTIST AS DISTINCT FROM THE ARTISAN; MACHIAVELLI. AMONG THE WORKS STUDIED ARE MORE'S UTOPIA, MARLOWE'S FAUST, AND CERVANTES' DON QUIXOTE.
UNIT III, "REASON AND ENLIGHTENMENT" CONSIDERS THE PREVALENCE OF ALMOST COMPLETE CONFIDENCE IN REASON AND OBSERVATION; THE PRIMACY OF FORMAL PERFECTION; THE METHODS OF SATIRE AND CRITICISM; ETC. AMONG THE WORKS STUDIED ARE LOCKE'S SECOND TREATISE OF GOVERNMENT, ROUSSEAU'S THE SOCIAL CONTRACT, POPE'S ESSAY ON MAN, VOLTAIRE'S CANDIDE.
UNIT IV, "MAN IN CONTEMPORARY SOCIETY" (SOCIAL ASPECTS)
UNIT V, "THE IMPACT OF SCIENTIFIC THOUGHT"
UNIT VI, "THE WORLD OF INTUITIVE THOUGHT"

UNITS IV, V, AND VI ARE NOT OUTLINED IN THE COURSE GUIDE.

E. RESEARCH PROJECTS AND PROCEDURES ARE A SIGNIFICANT ASPECT OF THE COURSE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. A SEPARATE INSTRUCTOR DIRECTS EACH AREA WITH A COCRDINATCR SERVING TO UNIFY THE SECTIONS.
  B. STUDENT ENRCLLMENT:
    1. GRADE LEVEL NOT INDICATED
    2. PREREQUISITES: KNOWLEDGE OF THE HISTORY OF THE WORLD IN GENERAL AND THE HISTORY OF THE WESTERN WORLD IN PARTICULAR.
    3. ELECTIVE
  C. CLASS ACTIVITIES NOT DESCRIBED
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE RESEARCH PROJECTS AND FINAL EXAMINATICNS
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. RESEARCH ACTIVITIES SUGGESTED
  B. BIBLOGRAPHY INCLUDED
  C. REFERENCE MATERIALS INCLUDED
  D. NO APPENDICES

MUSIC ABSTRACT

THE TOTAL HUMANITIES COURSE IS BASED CN THE PHILOSOPHY THAT SPECIFIC FACTS IN ANY AREA ARE LESS IMPORTANT THAN THE BASIC CCNCEPTS AROUND WHICH THEY ARE ARRANGED. FACTUAL MATERIALS SERVE AS A CORE ON WHICH WE BASE OUR INTERPRETATICNS. WITH EMPHASIS ON THE WAYS OF THINKING THAT HAVE LED TO MASTERY IN MUSIC, THE LEARNER IS GUIDED TOWARD AN APPRECIATION OF OUR CULTURAL HERITAGE. VOCAL AND INSTRUMENTAL FORMS ARE INTEGRATED WITH LITERATURE AS A MEANS OF INTRODUCING OPERA.

UNIT I IS BASED ON THE CONCEPT THAT THE SEARCH FOR EXCELLENCE LED TO AN IDEAL OF BEAUTY AND A STUDY OF ORDERED RELATIONSHIPS BETWEEN PARTS AND WHOLES. THIS SEARCH WAS FOUNDED ON THE BELIEF THAT THE STUDY OF THE HUMAN AND HIS ENVIRCNMENT COULD REVEAL EXCELLENCE. EXCELLENCE WAS HERE ON EARTH. EVEN THE GODS WERE MAN-LIKE. ORDER AND BEAUTY WAS THE GREEK FRAME OF REFERENCE.

GREEK MUSIC IS ART COMPOSED OF POETRY, DANCING, ACTING, AND MUSICAL SOUNDS. MUSIC ACCOMPANIED EPICS, ODES, DRAMAS, RELIGION AND OLYMPIC GAMES. GREEK MUSIC WAS A DEPARTURE FRCM THE ORIENT AND THE BEGINNING OF WESTERN MUSIC. TOPICS SUCH AS THE FOLLOWING ARE CONSIDERED: IS THERE A MORAL BASIS FOR MUSIC? PYTHAGORAS' PHILOSOPHY OF REDUCING NATURAL RELATIONSHIPS TO A SERIES OF MATHEMATICAL FORMULA THROUGH EXPERIMENTATION WITH SOUNDS; MOCAL SCALES AND "ETHOS"; WHAT KIND OF MUSIC WOULD PLATO BAN? MUSICAL EXPERIMENTATICN OF THE GREEKS AS AN EXCELLENT REFUTATION OF PLATO'S DEFINITION OF ART AS IMITATION.

UNIT II IS BASED ON THE CCNCEPT THAT THE SEARCH FOR THE WHOLE MAN LED TO THE GLORIFICATION OF THE HUMAN AND THE NATURAL AS OPPOSED TO THE DIVINE AND OTHERWORLDLY. IT CONCENTRATED ON WHAT MAN IS CAPABLE OF DOING, OF CREATING, OF THINKING, AND OF DISCOVERING ABOUT NEW KNOWLEDGE FOR HIMSELF. NOT AS MUCH EMPHASIS IS PLACED ON WHAT MAN IS AS ON WHAT MAN CAN DO AND BECOME.

MUSIC IS NOT A SCIENCE BUT AN ART, FREE TO EXPLORE. AS MAN'S INTERESTS ATTACHED CULTURAL SIGNIFICANCE TO MUSIC, IT BECAME A STATUS SYMBOL OF THE WELL-EDUCATED MAN. IN AN EXPLORATION OF THE PRESENT,

MUSIC TURNED ITS ATTENTION TO FOLK SONGS AND DANCES OF THE TIMES. COURT PATRONS BECOME IMPORTANT IN THE ARTS AND COMPETE FOR FIRST RATE COMPOSERS WHO CAN PRODUCE MUSIC IN HARMONY WITH THE MORE WORLDLY SPIRIT OF THE AGE. INDIVIDUALISM BECOMES IMPORTANT. MUSIC PRINTING IS INVENTED. RAPID ADVANCES ARE MADE IN NEW TECHNIQUES OF COMPOSING.

UNIT III IS BASED ON THE CONCEPT THAT COMPLETE CONFIDENCE IS PLACED IN REASON AND OBSERVATION. EMPHASIS IS PLACED ON INTELLECT, OBJECTIVITY, STANDARDS, RESTRAINT, BALANCE, AND SIMPLICITY. THE TENDENCY IS TO SUBORDINATE CONTENT TO FORM.

A PERIOD OF CHURCH BUILDING AND REMODELING, THE BAROQUE IS ALSO AN AGE IN WHICH TECHNICAL VIRTUOSITY AND THE STRIVING FOR DRAMATIC EFFECTS BECOME ENDS IN THEMSELVES. THE MUSIC OF BACH IS CONCEIVED AS A GREAT VEHICLE OF ARTISTIC EXPRESSION. FEELING FOR TRUE HARMONIC VALUES IS GREAT. HANDEL IS STUDIED AS A TRULY COSMOPOLITAN MUSICIAN. ROCOCO IS STUDIED AS A STYLE OF ORNAMENT PARTICULARLY POPULAR ABOUT THE TIME OF LOUIS XV, DECORATIVE, ARTIFICIAL, DAINTY, ELEGANT, GAY. ALL THE ARTS WERE IN PERFECT HARMONY WITH THE TIME. HAYDN AND MOZART ARE STUDIED AS MUSICAL EXPONENTS OF THE IDEALS OF CLASSICISM.

THE FOLLOWING RESEARCH TOPICS ARE SUGGESTED: CONSTRUCTION OF AN AEOLIAN HARP; COMPOSITION AND PERFORMANCE OF GREEK POETRY SET TO MUSIC IN MODAL STYLE; THE HISTORY OF ANY MUSICAL INSTRUMENT; CHRISTMAS CAROLS AND CUSTOMS OF THE RENAISSANCE; COMPARISON OF ENGLISH AND ITALIAN MADRIGALS OF THE RENAISSANCE.

MATERIALS FOR UNITS IV, V, AND VI ARE NOT INCLUDED IN THE COURSE GUIDE.

READINGS IN MUSIC ARE REQUIRED FROM THE FOLLOWING SOURCES: LISTENING TO MUSIC CREATIVELY, BY STRINGHAM (NEW JERSEY: PRENTICE-HALL, 1959), AND THE HARVARD BRIEF DICTIONARY OF MUSIC, BY WILLI APEL (MASSACHUSETTS: HARVARD UNIVERSITY PRESS, 1960).

I. LOCATION:
A. IOWA
B. BURLINGTON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, RICHARD P. ANDERSON
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES: THE ARTS AS HUMAN EXPRESSION
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. DITTO COPIED. 4 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO DISCUSS THE PRESENT SOCIOCULTURAL SCENE AND THE CULTURE PATTERNS OF PAST GENERATIONS.
TO STUDY REPRESENTATIVE EXAMPLES OF MAN'S SEARCH FOR SELF EXPRESSION IN THE VARIOUS MEDIA WHICH HE HAS SO FAR CREATED.
TO HELP EACH STUDENT BETTER UNDERSTAND HIMSELF IN THE PRESENT SOCIAL SCENE.
C. SUBJECT AREAS: ART, DRAMA, LITERATURE, MUSIC, DANCE, CRAFTS, PHILOSOPHY, RELIGION
D. AREAS RECEIVE EQUAL EMPHASIS
E. ELEMENTS AND CHRONOLOGICAL APPROACH.
THE COURSE FOCUSES ON EXPRESSIONS OF CONTEMPORARY THOUGHT VIEWED IN THE LIGHT OF MAN'S PAST ACHIEVEMENTS. MEDIA, ELEMENTS INVOLVED IN THE ARTISTIC EXPERIENCE, AND THE INNER RELATIONSHIP OF THE ARTS ARE EXAMINED.
THE COURSE OUTLINE INCLUDES THE FOLLOWING MAJOR TOPICS:

I. INTRODUCTION. (GOALS AND OBJECTIVES OF THE COURSE; BASIC FUNCTIONS RELATED TO PEOPLES AND TIME, REPRESENTATION VERSUS INDIVIDUAL CONCEPT, AND THE AESTHETIC VERSUS THE SCIENTIFIC.)

II. TODAY'S SITUATION. (CONTEMPORARY FACTORS; CURRENT IDEAS EXEMPLIFIED IN THE FINE ARTS; MODERN PHILOSOPHY.)

III. COMMUNICATION.

IV. LANGUAGE OF THE ARTS. (PRINCIPLES AND ELEMENTS COMMON TO ALL ART FORMS; MEDIA; ORGANIZATION.)

V. COMPARISON OF THE GREAT PERIODS IN THE ARTS. (GREEK THROUGH CONTEMPORARY.)

VI. PHILOSOPHIES OF THE ARTS. (DEFINITIONS; 4 MAJOR PHILOSOPHIES; SUMMATION.)

VII. PROJECTION--21ST CENTURY. (TRENDS; VALUES; PROGNOSIS; CHANGE.)

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE LARGE AND SMALL GROUP DISCUSSIONS, OUTSIDE SPEAKERS, AND THE USE OF FILMS, FILMSTRIPS, SLIDES, AND RECORDINGS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS AND ATTENDANCE AT CONCERTS, PLAYS, FILMS, AND ART SHOWS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED IN THE COURSE OUTLINE. EACH OF THE MAJOR TOPICS (SEE IV E) COULD PROVIDE A BACKGROUND FOR THE STUDY OF MUSIC.

I. LOCATION:
A. IOWA
B. CHARLES CITY

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, DWIGHT R. POGEMILLER
B. PROGRAM DIRECTOR AND FACULTY, WILLIAM SPARRGROVE

III. COURSE GUIDE DESCRIPTION:
A. SYLLABUS FOR HUMANITIES I AND HUMANITIES II
B. COMPILED IN 1969
C. COST NOT CITED
D. DITTO COPIED. HUMANITIES I, 8 PAGES. HUMANITIES II, 7 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES FOR HUMANITIES I AND II ARE AS FOLLOWS:
TO SHOW CORRELATION BETWEEN THE AREAS OF ART, LITERATURE, MUSIC, HISTORY, AND PHILOSOPHY, AND TO ENABLE STUDENTS TO GRASP CONCEPTS OF THE HUMANITIES.
TO EXPOSE ALL STUDENTS TO ORIGINAL ART, MUSIC, AND LITERATURE, THROUGH THE USE OF FIELD TRIPS, SLIDES, READINGS AND PHOTOGRAPHS.
TO DEVELOP INVESTIGATIVE MINDS THAT WILL SEARCH OUT EXPLANATIONS THAT SATISFY QUESTIONS, RATHER THAN DOORMAT MINDS THAT MERELY ACCEPT SUPERFICIAL UNDERSTANDINGS.
TO PROMOTE AN AIR OF OPTIMISM AND FAITH IN ONE'S FELLOW MAN SO THAT RATIONAL SOLUTIONS TO PROBLEMS OF THE FUTURE CAN BE FOUND THROUGH KNOWLEDGE OF THE PAST AND A VIEW OF THE FUTURE.
ADDITIONAL OBJECTIVES FOR HUMANITIES II:
TO PROVIDE THE MEANING OF EMOTIONS AND THEIR EFFECTS ON ONE'S OWN IDENTITY.
TO STUDY MAN AS MAN.
TO UNDERSTAND MAJOR TRENDS IN THE HISTORY OF MAN.
C. SUBJECT AREAS: HISTORY, ART, PHILOSOPHY, LITERATURE, MUSIC
D. EMPHASIS: HISTORY, ART
E. CHRONOLOGICAL APPROACH.
HUMANITIES I: ANCIENT CIVILIZATIONS THROUGH THE PERIOD OF "ENLIGHTENMENT."
HUMANITIES II: 19TH AND 20TH CENTURIES.

HUMANITIES I INCLUDES THE FOLLOWING GENERAL HEADINGS: AN INTRODUCTION TO THE HUMANITIES; THE ORIGIN OF MANKIND (PHILOSOPHIES, RELIGION VERSUS SCIENCE, PRE-HISTORIC LIFE); THE ANCIENT NEAR EAST; CLASSICAL CIVILIZATION; THE EARLY MIDDLE AGES; THE HIGH MIDDLE AGES; THE ERA OF TRANSITION (RISE OF THE NATION STATE, ITALIAN RENAISSANCE, NORTHERN RENAISSANCE, REFORMATION).

OBJECTIVES OF THE 7 UNITS IN HUMANITIES II ARE AS FOLLOWS:
1) TO EXPLAIN BASIC SETUP OF THE COURSE AND DIVIDE THE CLASS ACCORDING TO THE STUDENT'S PREFERENCE FOR ART, LITERATURE, MUSIC, PHILOSOPHY, OR POLITICAL SCIENCE. 2) TO INITIATE THE STUDENT TO THE COMPLEXITIES OF TREND DEVELOPMENT THROUGH PRIMARY RESEARCH. 3) TO EXPOSE THE STUDENT TO PROPER MEANS OF PRESENTING HIS RESEARCH. 4) TO EVALUATE TRENDS AND TO DEVELOP AN ORDERLY SYNTHESIS FOR UNDERSTANDING THE EFFECTS OF TRENDS

ON ALL AREAS OF THE HUMANITIES. 5) TO STUDY THE 19TH CENTURY IN TERMS OF MAN'S CULTURAL ADVANCEMENT, HIS TECHNOLOGY, HIS WELTANSCHAUUNG, AND HIS LEGACY TO FUTURE GENERATIONS. 6) TO STUDY THE 20TH CENTURY IN TERMS OF ITS GROWTH, THE LEGACY OF THE 19TH CENTURY, AND THE SEARCH FOR SOLUTIONS TO ITS PROBLEMS. 7) TO STUDY THE COMPLEX AREA OF THE HUMANITIES, ONESELF; TO DEVELOP CRITERIA FOR ANALYZING ONE'S PERSONALITY, AND TO ATTEMPT TO IMPROVE INSIGHT INTO VALUES AND MORALS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. ONE TEACHER FOR ALL AREAS WITH ASSISTANCE FROM THE MUSIC DIRECTOR.
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES FOR HUMANITIES II INCLUDE GROUP ENDEAVORS SUCH AS THE FOLLOWING: THE DEVELOPMENT OF A CRITIQUE OF A WORK SELECTED FROM ONE ERA; A GROUP PRESENTATION OF THE CRITIQUE; WRITTEN PRESENTATIONS; GROUP DISCUSSIONS; AND EVALUATIONS OF THE GROUP PRESENTATIONS BY THE CLASS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE OUTSIDE EVENTS SUCH AS DRAMATIC PRODUCTIONS, ART EXHIBITS, AND CONCERTS.
- E. THE FOLLOWING MEANS ARE USED TO EVALUATE STUDENT'S ACHIEVEMENT: 1) FOUR TESTS DURING THE SEMESTER AND QUIZZES, (40% OF THE GRADE); 2) REQUIRED AND NON-REQUIRED OUTSIDE ACTIVITIES, (25% OF THE GRADE); 3) THE STUDENT'S ATTITUDE, (10% OF THE GRADE); 4) A FINAL TEST, (25% OF THE GRADE).
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED. SEVERAL TEXTS ARE LISTED.
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

EMPHASIS IN THIS PROGRAM IS PLACED PRIMARILY ON HISTORY AND SECONDLY ON ART. THE TEACHER WORKS IN COMBINATION WITH THE MUSIC DIRECTOR FOR THE MUSIC THAT IS PRESENTED.

ONE OF THE ACTIVITIES SUGGESTED FOR HUMANITIES I IS STUDENT ATTENDANCE AT A MUSICAL PRODUCTION, IDENTIFICATION OF THE MUSIC PERFORMED, AND EXPRESSION OF PERSONAL REACTION TO IT.

AN INTRODUCTION TO MUSIC AND ART, BY WOLD AND CYKLER (IOWA: WM. C. BROWN PUBLISHING CO., 1955) IS CITED AS A SUPPLEMENTARY TEXT.

SPECIFIC REFERENCE TO MUSIC APPEARS IN THE UNIT DEALING WITH THE 19TH CENTURY IN THE COURSE OUTLINE FOR HUMANITIES II. STUDENTS ARE TO CONSIDER HOW MUSIC REFLECTS THE IDEOLOGIES AND CULTURAL ADVANCEMENTS OF THAT PERIOD.

I. LOCATION:
  A. IOWA
  B. KECKUK

II. SCHOOL AND PROGRAM PERSCNNEL:
  A. PRINCIPAL, ALLAN D. PETERS
  B. PROGRAM DIRECTOR, JOHN H. ARTMAN
  C. PROGRAM FACULTY, ROGER TUTTLE (MUSIC); OTHERS NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. IMAGES OF MAN
  B. COMPILED IN 1967
  C. COST: 50 CENTS
  D. MIMEOGRAPHED. OUTLINE FORM. 15 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1964. PRESENT GUIDE IS DUE FOR REVISION.
  B. GENERAL OBJECTIVES:
    TO ALLOW THE STUDENT TO DISCOVER WHO HE IS.
    TO HELP THE STUDENT EXAMINE MAN'S RELATICNSHIP WITH THE UNIVERSE AND NATURE.
    TO ENCOURAGE STUDENTS TO FORMULATE QUESTICNS REGARDING THE MEANING OF LIFE.
    TO PROVIDE STUDENTS AN OPPORTUNITY TO DISCOVER ANSWERS FOR THEMSELVES.
  C. SUBJECT AREAS: LITERATURE, SCIENCE, PHILOSOPHY, RELIGICN, HISTORY, ART, MUSIC
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    IN EACH PERIOD, FROM GREEK TO MODERN, THE STUDENT CONSIDERS THE ART, RELIGION, PHILOSOPHY, MUSIC, LITERATURE, AND THE SCIENCE OF THAT PARTICULAR PERIOD. HE SEES THAT IN DIFFERENT PERIODS CERTAIN INSTITUTIONS, ARTS OR STUDIES WERE MORE IMPORTANT THAN OTHERS.
    THE COURSE GUIDE INCLUDES THE FOLLOWING INFORMATION: A GENERAL DESCRIPTION OF THE PROGRAM; SELECTED DEFINITIONS AND STATEMENTS ABOUT THE "HUMANITIES"; LISTS OF CORE READINGS, FILMS, AND LECTURES FOR EACH OF THE 5 UNITS, (GREEK CIVILIZATION, ROMAN CIVILIZATION, THE MIDDLE AGES, THE RENAISSANCE, AND MODERN TIMES); REQUIREMENTS AND TOPICS FOR TERM PAPERS; THE TOPIC OF EACH CLASS FOR EACH OF THE 19 WEEKS OF THE SEMESTER.
  F. EMPHASIS IS PLACED ON THE STUDENT'S QUESTIONING, (WHY DO MANY CRITICS SAY THERE IS NO GREAT TRAGEDY IN THE MODERN PERIOD? WHY WERE THE GREEKS SUCH MASTER WRITERS OF TRAGEDY? ETC.). THE STUDENT IS GUIDED TO DISCOVER ANSWERS FOR HIMSELF.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM OF 6 TEACHERS. ONE TEACHER HANDLES BOTH PHILOSOPHY AND RELIGICN.
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE
  C. CLASS ACTIVITIES INCLUDE LECTURES AND FILMS
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE OBJECTIVE AND ESSAY TESTS, TERM PAPERS, 7 CRITICAL PAPERS, 2 REQUIRED PROJECTS (MODELS, PAINTINGS, DRAWINGS, COSTUMES), ONE FOR GREEK PERIOD AND ONE FOR MODERN PERIOD.
F. FUTURE PLANS: THIS YEAR THE COURSE IS BEING EXPANDED TO 2 SEMESTERS WITH GREATER TIME ALLOTTED TO EACH HISTORICAL PERIOD.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED TOPICS FOR TERM PAPERS AND PROJECTS
B. EXTENSIVE BIBLIOGRAPHY IS MADE AVAILABLE TO STUDENTS BUT IS NOT INCLUDED IN THE GUIDE.
C. REFERENCE MATERIALS INCLUDED
D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS INCLUDED IN EACH OF THE 5 UNITS GIVEN TO HISTORICAL PERIODS FROM GREEK TO MODERN TIMES. THE PRESENT COURSE GUIDE DOES NOT INCLUDE ADDITIONAL REFERENCES TO MUSIC. WITH THE EXPANSION OF THE COURSE TO A FULL YEAR, MORE EMPHASIS ON MUSIC IN THE BAROQUE, CLASSIC, AND MODERN PERIODS WILL BE POSSIBLE IN THE FUTURE.

I. LOCATION:
  A. IOWA
  B. SAC CITY

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, MARY FARMER
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. COURSE IN THE HUMANITIES
  B. DATE OF COMPILATION NOT CITED
  C. COST NOT CITED
  D. DITTO COPIED. 4 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATICN NOT CITED
  B. GENERAL OBJECTIVES:
    TO CREATE AN AWARENESS OF THE INTRINSIC VALUE OF EXPERIENCES PROVIDED BY THE ARTS.
    TO HELP THE STUDENT TO UNDERSTAND AN ART WORK IN ITS HISTORICAL SETTING.
    TO PROVIDE THE STUDENT WITH OPPORTUNITIES TO EXPERIENCE THE ARTS WITH CTHER PEOPLE.
    TO ENCOURAGE THE STUDENT TO PARTICIPATE CREATIVELY IN ONE OF THE ARTS.
    TO ENABLE THE STUDENT TO ESTABLISH SOME GENERAL CRITERIA APPLICABLE TO ALL WORKS OF ART.
  C. SUBJECT AREAS: MUSIC, ART, LITERATURE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    GREAT CULTURAL PERIODS FROM THE RENAISSANCE TO THE 20TH CENTURY ARE EMPHASIZED. THE COURSE DESCRIPTION CONTAINS AN OUTLINE FOR THE FOLLOWING UNIT HEADINGS: (SECTION ONE) UNIT I. WHAT ARE THE HUMANITIES? UNIT II. ELEMENTS OF THE ARTS. (SECTION TWO) UNIT I. THE RENAISSANCE. UNIT II. THE BAROQUE. UNIT III. ROCOCO. UNIT IV. THE ENLIGHTENMENT. UNIT V. ROMANTICISM. UNIT VI. REALISM. UNIT VII. IMPRESSIONISM. UNIT VIII. POST-IMPRESSIONISM IN ART. UNIT IX. THE 20TH CENTURY. UNIT X. EFFECTIVENESS OF THE HUMANITIES--A COURSE EVALUATION.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM OF 3 TEACHERS
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. NO PREREQUISITES. STUDENTS WHO CHOOSE THE COURSE ARE USUALLY COLLEGE BOUND WITH ABOVE-AVERAGE ACADEMIC RECORDS.
    3. ELECTIVE AND GIVEN FOR CREDIT. CNE-SEMESTER COURSE.
  C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, LISTENING TO TAPES AND RECORDINGS, AND VIEWING SLIDES, PRINTS, TRANSPARENCIES, AND FILMS.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT CONCERTS, ART EXHIBITS, AND PLAYS.
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS (MID-TERM AND FINAL), AND A TERM PROJECT.
  F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES OF THE GUIDE.

MUSIC ABSTRACT

THE HUMANITIES CLASS TIME IS DIVIDED ALMOST EQUALLY AMONG THE AREAS OF ART, MUSIC, AND LITERATURE.

SPECIFIC REFERENCES TO MUSIC INCLUDED IN THE COURSE OUTLINE ARE AS FOLLOWS: (ELEMENTS OF THE ARTS) ELEMENTS OF MUSIC: RHYTHM, MELODY, HARMONY, TEXTURE, FORM. (THE RENAISSANCE) MUSIC OF DESPREZ, DI LASSO, PALESTRINA, BYRD. (THE BAROQUE) MUSIC OF MONTEVERDI, BACH, HANDEL. (THE ENLIGHTENMENT) MUSIC OF CLASSICISM--HAYDN, MOZART, BEETHOVEN. (ROMANTICISM) MUSIC OF VERDI, WAGNER, SCHUBERT, BRAHMS, LISZT, CHOPIN, MAHLER. (IMPRESSIONISM) MUSIC OF DEBUSSY. (THE 20TH CENTURY) TWELVE-TONE COMPOSITION--SCHOENBERG. BALLET AND OPERA--STRAVINSKY, MENOTTI. AMERICAN COMPOSERS--COPLAND, IVES. ELECTRONIC MUSIC--STOCKHAUSEN, VARESE.

I. LOCATION:
A. KANSAS
B. EMPORIA

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, ROBERT A. LODLE
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY: IRENE HENDRICKS, MUSIC; MARTHA JARVIS, HISTORY; HARRY W. HART, ART; JAMES WILLIAMS, ENGLISH; RUTH O'GORMAN, LIBRARIAN

III. COURSE GUIDE DESCRIPTION:
A. ARTS AND HUMANITIES
B. DATE OF COMPILATION NOT CITED
C. COST: $2.00
D. MIMEOGRAPHED. 164 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO OFFER THE STUDENT A STUDY OF MUSIC, ART, AND DRAMA FROM SOCIOLOGICAL, CULTURAL, AND HISTORICAL APPROACHES.
TO PRESENT THE ARTS AND HUMANITIES AS A MIRROR OF MAN'S THOUGHTS, HOPES, AND DESIRES, HIS EXPERIENCES OF THE WORLD AND HIS INDIVIDUALITY.
TO PRESENT THE HUMANITIES AS A LIVING GROWING THING, NOT STATIC, AND NOT LIMITED BY EXACT AND ABSOLUTE RULES.
C. SUBJECT AREAS: ART, DRAMA, HISTORY, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL AND ELEMENTS APPROACH. CHRONOLOGY RECEIVES THE GREATER EMPHASIS.
SCOPE: ANCIENT CIVILIZATION TO THE 20TH CENTURY.
SAMPLE LESSON PLANS ARE PROVIDED. THESE INCLUDE A STATEMENT OF TOPIC, SUCH AS "COLOR" FOR AN ART CLASS, AIMS, SUGGESTED APPROACH, ACTIVITIES, QUESTIONS, AND ADDITIONAL SUPPLEMENTARY MATERIALS THAT CAN BE USED.
F. IN 1966, EMPORIA HIGH SCHOOL RECEIVED A GRANT OF $10,000 UNDER TITLE III FOR THE PURPOSE OF DEVELOPING AND EQUIPPING THIS ARTS AND HUMANITIES PROGRAM.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. EACH TEACHER (4) DEVOTES 6 OR 8 WEEKS TO PRESENTING HIS SECTION. ALL AREAS ARE CORRELATED SO THAT THE VARIOUS SUBJECTS ARE TREATED THROUGH A CHRONOLOGICAL APPROACH.
B. STUDENT ENROLLMENT:
1. JUNIORS, SENIORS
2. PREREQUISITES NOT CITED
3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED. GIVEN FOR 1 FULL CREDIT. A 2-SEMESTER COURSE.
C. CLASS ACTIVITIES INCLUDE THE USE OF RECORDINGS, LECTURES, SLIDES, AND LIVE PERFORMANCES. GUEST LECTURERS AND VISITING ARTISTS APPEAR.
THE CLASS MEETS 5 DAYS A WEEK FOR 52-MINUTE PERIODS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE VISITS TO ART GALLERIES, AND ATTENDANCE AT OPERAS, CONCERTS, DRAMATIC PRESENTATIONS, AND SPECIAL LECTURES.

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE A CONSIDERATION OF THE EXTENT TO WHICH THE STUDENT REACTS TO AND EXPLORES THE MATERIALS PRESENTED. GRADES ARE BASED ON CLASS WORK AND THE QUALITY OF SPECIAL PROJECTS AND ASSIGNED PAPERS. THE "A" GRADE IS GIVEN TO THE PERSON DEMONSTRATING AN ENERGETIC APPROACH TO LEARNING.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES ARE INCLUDED IN THE SAMPLE LESSON PLANS
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE A STATEMENT OF COURSE PHILOSOPHIES, SAMPLE LESSON PLANS, AND SEMESTER ASSIGNMENTS FOR EACH SUBJECT AREA.
D. APPENDICES:
1) EQUIPMENT AND MATERIALS MADE AVAILABLE THROUGH AN NDEA GRANT. THIS INCLUDES LISTS OF RECORDINGS, FILMS, AND ART WORKS.
2) SUPPLEMENTARY CLASSROOM AIDS IN ART, DRAMA, HISTORY, AND MUSIC. (CHRONOLOGICAL LISTS, OUTLINES, AND CHARTS)
3) CALENDAR SCHEDULE OF CLASS ACTIVITIES.

MUSIC ABSTRACT

MUSIC IS PRESENTED THROUGH A STUDY OF ITS HISTORY AND DEVELOPMENT. EMPHASIS IS PLACED ON MUSIC LISTENING. AT THE OUTSET, AMERICAN JAZZ AND THE BASIC MATERIALS OF MUSIC ARE STUDIED; CERTAIN STYLES ARE DISTINGUISHED, SUCH AS THOSE OF THE RENAISSANCE AND BAROQUE ERAS; VARIOUS INSTRUMENTS ARE RECOGNIZED; MUSICAL PROPERTIES SUCH AS PITCH AND INTENSITY ARE CONSIDERED; FORMS AND MUSICAL TEXTURES ARE IDENTIFIED; INTEREST IS AROUSED TO "OPEN THE DOOR" TO THE WORLD OF MUSIC, AND EFFORT IS MADE TO STIMULATE THE STUDENT'S DESIRE TO HEAR AS MUCH MUSIC AS POSSIBLE.

THE COURSE THEN PROGRESSES CHRONOLOGICALLY FROM THE PRIMITIVE ERA TO IMPORTANT TECHNIQUES OF THE 20TH CENTURY, WITH A CONSIDERATION OF INSTRUMENTS AND THEIR SOURCES, THE DEVELOPMENT OF MUSICAL FORMS, THE INFLUENCE OF RELIGIOUS THOUGHT, AND THE EFFECT OF SOCIOLOGICAL ASPECTS THROUGH THE AGES.

INCLUDED IN THE COURSE GUIDE IS A CHRONOLOGICAL LIST OF COMPOSERS (1600 TO 1900) WITH PARALLEL TABLES OF WORLD EVENTS AND PRINCIPAL FIGURES IN LITERATURE AND THE ARTS. THE SAMPLE LESSON PLAN FOR THE MUSIC SECTION OF THE COURSE GUIDE DEALS WITH AMERICAN JAZZ, ITS ORIGIN, DEVELOPMENT, AND CHARACTERISTIC FORMS. SELECTED ACTIVITIES FROM THIS PLAN ARE AS FOLLOWS: 1) LIST THE FUNCTIONS OF JAZZ. 2) DISCUSS JAZZ AS IT IS USED IN CONTEMPORARY WRITING BOTH IN SECULAR AND RELIGIOUS FIELDS. 3) LEARN TO RECOGNIZE THE STYLES OF JAZZ BY COMPARATIVE LISTENING. 4) LEARN WHO THE BEST JAZZ PERFORMERS ARE AND WHY THEY ARE RECOGNIZED AS SUCH. 5) COMPARE THE JAZZ SCALE WITH THE MAJOR AND MINOR SCALES. INCLUDED FOR REFERENCE IS AN 8-PAGE OUTLINE OF THE DEVELOPMENT OF AMERICAN JAZZ.

I. LOCATION:
A. KENTUCKY
B. LOUISVILLE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, MISS JAN MALONE
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. TYPEWRITTEN. OUTLINE FORM. 7 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: LITERATURE, ART, MUSIC, ARCHITECTURE, SCULPTURE, PHILOSOPHY, RELIGION
D. AREAS RECEIVE EQUAL EMPHASIS. THE COURSE IS AN ENGLISH OFFERING.
E. CHRONOLOGICAL APPROACH.
THE COURSE GUIDE CONSISTS OF AN OUTLINE OF HISTORICAL PERIODS WITH THE NAMES OF PERSONS, WORKS, AND TERMS STUDIED FOR EACH SUBJECT AREA.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT INDICATED
B. STUDENT ENROLLMENT:
1. GRADE LEVEL NOT INDICATED
2. PREREQUISITES NOT CITED
3. ELECTIVE. A 12-WEEK COURSE
C. CLASS ACTIVITIES INCLUDE THE USE OF SLIDES AND ART WORKS
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE: 5 TEXTS ARE LISTED

MUSIC ABSTRACT

THE FOLLOWING MUSIC TOPICS ARE LISTED IN THE COURSE OUTLINE. THE ANCIENT ROMAN PERIOD: MUSIC OF WAR AND PLEASURE. ROMANESQUE PERIOD: SIMPLE MUSIC; VOCAL MUSIC; GREGORIAN CHANT. THE MIDDLE AGES: GREGORIAN CHANT; HARMONY (ORGANUM); TRIPLE METER; TROUBADOURS; THE LUTE. THE RENAISSANCE: PALESTRINA; MARTIN LUTHER. BAROQUE PERIOD (1600 TO 1725): BACH; HANDEL. ROCOCO AND CLASSIC PERIOD (1725 TO 1800): MOZART; HAYDN. THE ROMANTIC PERIOD: BEETHOVEN; SCHUBERT; CHOPIN; LISZT; TSCHAIKOWSKY.

AMHERST REGIONAL HIGH SCHOOL

I. LOCATION:
   A. MASSACHUSETTS
   B. AMHERST

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR, DOROTHY FURGESON
   C. PROGRAM COMMITTEE: WILLIAM AMES, NAOMI LANGFORD, JOHN MAGGS, JOHN PACKARD

III. COURSE GUIDE DESCRIPTION:
   A. MAN'S SEARCH FOR A BETTER WORLD
   B. COMPILED IN AUGUST, 1966
   C. COST NOT CITED
   D. MIMEOGRAPHED AND DITTO COPIED. 95 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES:
      TO PROVIDE THE BREADTH OF EXPERIENCE NECESSARY TO MAN FOR HIS ARRIVAL AT STANDARDS BY WHICH TO MAKE JUDGMENTS FOR LIVING.
      TO STUDY MAN THROUGH HIS CREATIVE EXPRESSION IN ART, LITERATURE, MUSIC, AND PHILOSOPHY AS SEEN AGAINST THE BACKDROP OF TIME.
   C. SUBJECT AREAS ARE NOT INDICATED
   D. EMPHASIS: LITERATURE AND THE ARTS
   E. A FORM OF THEMATIC APPROACH. ALL TOPICS RELATE TO "MAN'S SEARCH FOR A BETTER WORLD."
      THE COURSE GUIDE CONSISTS OF TWO PARTS: PART I, A COURSE OF STUDY, AND PART II, A PARTIAL LIST OF MATERIALS. THE COURSE OF STUDY CONSISTS OF A "HUMANITIES CALENDAR" OF 38 DAYS. EACH DAY IS DESCRIBED AS FOLLOWS: 1) STATEMENT OF THE TOPIC, 2) GOALS TO BE ACHIEVED, 3) A LIST OF ACTIVITIES FOR THE CLASS PERIOD, AND 4) A LIST OF MATERIALS.
      SELECTED TOPICS FOR VARIOUS DAYS ARE AS FOLLOWS: VICES AND DEATH; VIRTUES AND LIFE; ARISTOTLE'S ETHICS AND HIS THEORY OF HAPPINESS; READINGS FROM HUXLEY'S <u>BRAVE NEW WORLD</u>; A DISCUSSION OF THE WORK; RUSSIAN HISTORY AND COMMUNISTIC IDEOLOGY; CENSORSHIP IN ART AND LETTERS; A DISCUSSION OF THE INDIVIDUAL VERSUS SOCIETY.
      PART II, THE PARTIAL LIST OF MATERIALS CONSISTS OF TEXTS OF LITERARY WORKS AND SELECTED READINGS PERTAINING TO THE ARTS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

   A. NUMBER OF TEACHERS NOT INDICATED

   B. STUDENT ENROLLMENT NOT DESCRIBED

   C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, USE OF SLIDES, FILMS, AND RECORDINGS, AND PRESENTATIONS BY THE STUDENTS.

   D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

   F. FUTURE PLANS INCLUDE THE DEVELOPMENT OF A COURSE GUIDE FOR BLACK STUDIES

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES ARE INCLUDED FOR EACH DAY'S CLASS PERIOD
   B. BIBLIOGRAPHY NOT INCLUDED
   C. REFERENCE MATERIALS ARE INCLUDED IN PART II OF THE COURSE GUIDE WHICH CONTAINS TEXTS OF WORKS STUDIED IN THE COURSE.
   D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS CONSIDERED IN RELATION TO THE OVERALL THEME "MAN'S SEARCH FOR A BETTER WORLD." TOPICS WHICH PERTAIN DIRECTLY TO MUSIC ARE AS FOLLOWS: THE MEANING OF MUSIC (2 CLASSES); CENSORSHIP AND INTRODUCTION TO PRE-REVOLUTIONARY RUSSIAN MUSIC (2 CLASSES); CENSORSHIP OF MUSIC; SUCCESSFUL SOVIET COMPOSERS.

IN ONE CLASS PERIOD DEALING WITH THE MEANING OF MUSIC, THE OVERTURE TO MOZART'S MARRIAGE OF FIGARO IS STUDIED AS AN EXAMPLE OF ABSOLUTE MUSIC. PROGRAM MUSIC IS CONSIDERED THROUGH THE STUDY OF HONEGGER'S PACIFIC 231. IN THE CLASS PERIOD DEALING WITH RUSSIAN MUSIC BEFORE THE REVOLUTION, THE FOLLOWING WORKS ARE STUDIED: MUSSORGSKY'S NIGHT ON BALD MOUNTAIN, THE 4TH MOVEMENT OF TSCHAIKOWSKY'S SYMPHONY NO. 4, AND THE "SACRIFICIAL DANCE" FROM STRAVINSKY'S RITE OF SPRING. OVERHEAD TRANSPARENCIES AND RECORDINGS ARE USED AS INSTRUCTIONAL MEDIA.

MUSIC IS INCORPORATED INDIRECTLY INTO THE STUDY OF VARIOUS TOPICS THROUGH THE USE OF RECORDED MUSIC WHICH HAS A MEANING RELATED TO THE ISSUES BEING CONSIDERED.

I. LOCATION:
A. MICHIGAN
B. BLOOMFIELD HILLS

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, SISTER SUSAN MAXWELL
C. PROGRAM FACULTY: SISTER BRENNAN, MRS. CANTO, SISTER CHERRY, MR. GOEBEL, SISTER KEARINS, MRS. KICINSKI, SISTER MCCARTHY, SISTER MCLAUGHLIN

III. COURSE GUIDE DESCRIPTION:
A. WHAT IS CIVILIZATION?
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. 6 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1970
B. GENERAL OBJECTIVES:
TO STRIVE FOR A PERSONAL RESPONSE FROM EVERY STUDENT TO THE VITAL ISSUES OF 1970, VIEWED IN THE LIGHT OF FORMER YEARS OF CRISIS AND CHANGE.
TO EDUCATE STUDENTS TO REFLECT UPON BASIC HUMAN ISSUES AND TO DRAW UPON A WIDE RANGE OF SUBJECT AREAS IN ORDER TO DEAL WITH THEM EFFECTIVELY.
C. SUBJECT AREAS: HISTORY, LAW, SCIENCE, INDUSTRY, RELIGION, ART, MUSIC, LITERATURE, PSYCHOLOGY, AND HUMAN RELATIONS
D. EMPHASIS: HISTORY OF WESTERN CIVILIZATION
E. CHRONOLOGICAL AND THEMATIC APPROACH.
THE TIME-LIFE FILM SERIES, CIVILIZATION, BY KENNETH CLARK PROVIDES THE FOCUS AND CATALYST FOR THE HUMANITIES PROGRAM.
CLASS CONTENT CENTERS ON SURVIVAL ISSUES THAT HAUNT CONTEMPORARY MAN AS HE LOOKS FOR ANSWERS TO SEEMINGLY INSOLUBLE PROBLEMS, SUCH AS WAR, RACISM, POLLUTION, CRIME, AND MATERIALISM.
THE COURSE OUTLINE PRESENTS A CALENDAR OF THE FILM TITLES, AND PLANNED RESPONSES INCLUDING CLASS ACTIVITIES AND TOPICS FOR DISCUSSION.

V. MANNER IN WHICH PROGRAM IS HANDLED:
GUEST PEOPLE INCLUDING MEMBERS FROM THE ENTIRE FACULTY, PARENTS AND FRIENDS OF THE STUDENTS, AND SCHOOL VISITORS ARE WELCOME TO PARTICIPATE IN ORDER TO BRING AS MANY VOICES AS POSSIBLE INTO THE FORUM. CLASSES ARE PLANNED BY THE STAFF OF 9 FACULTY MEMBERS, BUT ALL PRESENT FUNCTION AS PARTICIPANTS IN A NON-LECTURE SITUATION.
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE RAISING QUESTIONS AROUND A CENTRAL THEME, GATHERING INFORMATION, EXPERIENCING NEW WAYS OF LEARNING, AND RESPONDING TO INTELLECTUAL CHALLENGE THROUGH POSITIVE, PERSONAL RESPONSE.
THE CLASS MEETS FOR A 2-HOUR PERIOD ONCE EVERY WEEK.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. THE PROGRAM IS A PILOT PROJECT IN ITS FIRST YEAR. FUTURE PLANS INCLUDE THE DEVELOPMENT OF A SIMILAR PROGRAM DEVOTED TO THE STUDY OF THE EASTERN CIVILIZATIONS, CHINA AND INDIA.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

BACKGROUND MUSIC FROM THE TIME-LIFE FILMS, CIVILIZATION, BY KENNETH CLARK IS STUDIED WITH THE HISTORICAL PERIOD BEING SHOWN. A FACULTY MEMBER OF THE MUSIC DEPARTMENT CHECKS THE ACCURACY OF THE MUSICAL INFORMATICN PRESENTED IN THE FILMS, SUGGESTS SUPPLEMENTARY RECORDINGS AVAILABLE IN THE MUSIC LIBRARY, AND PLANS LIVE PERFORMANCES BY STUDENTS AND FACULTY SUCH AS CHORUSES OF RENAISSANCE MADRIGALS AND MOTETS.

TO ENHANCE THE MUSIC OF 2 FILM SHOWINGS, 2 CLASS SESSIONS ARE DEVOTED ALMOST EXCLUSIVELY TO MUSIC. ONE DEALS WITH THE BEGINNINGS AND EARLY DEVELOPMENT OF OPERA, AND THE SECOND ILLUSTRATES THE MORE JOVIAL MOODS OF BACH, HAYDN, AND MOZART.

LISTENING CONSTITUTES THE MAIN MUSICAL ACTIVITY. FOR EXAMPLE, ON THE OPERA DAY, RECORDINGS OF 5 OPERAS WERE SET UP IN DIFFERENT AREAS SO THAT STUDENTS MIGHT SELECT TO HEAR THE MUSIC OF PERGOLESI, HANDEL, MOZART, PUCCINI, OR GILBERT AND SULLIVAN. CONSISTENTLY THROUGHOUT THE PROGRAM, MUSIC RELATED TO EACH HISTORICAL PERIOD BEING STUDIED IS MADE AVAILABLE FOR STUDENT LISTENING.

I. LOCATION:
A. MICHIGAN
B. ANN ARBOR

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, THEODORE ROKICKI
B. PROGRAM DIRECTOR, DAVID E. TABLER
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. A CAPSULE DESCRIPTION OF THE HUMANITIES PROGRAM
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. 7 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. INITIAL PLANNING BEGUN IN 1961. PROGRAM WAS FIRST OFFERED IN 1963.
B. GENERAL OBJECTIVES:
TO INTEGRATE THE STUDY OF INTELLECTUAL HISTORY, PHILOSOPHY, LITERATURE, THE SPATIAL ARTS AND MUSIC AROUND A POLITICAL, INTELLECTUAL AND MORAL CENTER.
TO PROVIDE THE STUDENT WITH FIRST-HAND EXPERIENCE OF SUBJECT MATTER, NOT DESCRIPTIONS ABOUT, BUT WORK WITH MATERIALS.
TO TEACH THE STUDENT RESPECT FOR ARTISTIC FORM WHICH IS IMPOSED UPON MATERIALS BY MAN AS A CREATIVE BEING.
C. SUBJECT AREAS: HISTORY, PHILOSOPHY, LITERATURE, THE SPATIAL ARTS, MUSIC
D. EMPHASIS: HISTORY AND LITERATURE
E. CHRONOLOGICAL APPROACH.
THE FOLLOWING GENERAL UNITS ARE COVERED: CLASSICAL ANTIQUITY, MEDIEVAL, RENAISSANCE, 16TH CENTURY (BAROQUE), AGE OF REASON (ENLIGHTENMENT), ROMANTICISM AND REVOLUTION, 19TH CENTURY, AND THE MODERN ERA.

THE ENGLISH PORTION OF THE HUMANITIES COURSE INVOLVES THE STUDY OF SELECTED WORKS OF WORLD LITERATURE FROM THE CLASSICAL AGE OF GREECE TO THE 20TH CENTURY. THE PURPOSE OF THE HISTORY INSTRUCTION IN THE COURSE IS TO EXAMINE THROUGH LECTURES, READINGS, AND DISCUSSIONS SOME OF THE MAJOR INTELLECTUAL AND HISTORICAL IDEAS OF WESTERN MAN SINCE THE TIME OF THE EGYPTIANS. ART IS PRESENTED AS A VISUAL HISTORY OF MAN'S THOUGHT. THE ROLE OF MUSIC IS DESCRIBED IN THE MUSIC ABSTRACT ON THE FOLLOWING PAGE.

A GIVEN 2-WEEK PERIOD HAS INCLUDED THE FOLLOWING STUDIES:

HISTORY

LECTURE ON MEDIEVAL OVERVIEW; READING OF SELECTIONS FROM EGINHARDO'S LIFE OF THE EMPEROR CHARLES; LECTURE ON THE MEDIEVAL CHURCH; READING OF SELECTION FROM AUGUSTINE'S CITY OF GOD; LECTURE ON FEUDALISM; READING OF THE MAGNA CARTA.

LITERATURE

LECTURE ON CHAUCER'S LANGUAGE; READING OF SELECTIONS FROM CHAUCER'S CANTERBURY TALES; LECTURE ON CHARACTERIZATION IN THE CANTERBURY TALES.

ART

A STUDY OF THE ROMANESQUE AND GOTHIC STYLE IN ART.

DRAMA AND MUSIC

A STUDY OF THE ROMANESQUE AND GOTHIC STYLE IN MUSIC; STUDENT PRODUCTION OF T. S. ELIOT'S MURDER IN THE CATHEDRAL WITH LIVE MEDIEVAL MUSIC.

USE OF FILMS ACCOMPANIES THE LECTURES. SPECIFIC MATERIALS AND LECTURE TOPICS CHANGE FROM YEAR TO YEAR.

F. THE PROGRAM IS FRANKLY AN ACADEMIC COURSE INVOLVING VERY LITTLE LABORATORY EXPERIENCE, ESPECIALLY IN THE ARTS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

A. COURSE IS TAUGHT BY 2 TEAMS OF TEACHERS. ON EACH TEAM THERE ARE 2 ENGLISH TEACHERS, 2 HISTORY TEACHERS, 1 ART AND 1 MUSIC TEACHER. CERTAIN OTHER HIGH SCHOOL FACULTY MEMBERS AND STAFF MEMBERS FROM THE UNIVERSITY OF MICHIGAN ARE INVITED AS GUEST LECTURERS.

B. STUDENT ENROLLMENT:

1. SENIORS
2. PREREQUISITES INCLUDE THE NEED OF BEING A GOOD READER AND OF BEING WILLING TO HANDLE MORE DIFFICULT CONCEPTS AND MATERIALS THAN ARE DEALT WITH IN MOST OTHER COURSES.
3. ELECTIVE AND GIVEN FOR CREDIT IN ENGLISH AND SOCIAL STUDIES

C. CLASS ACTIVITIES ARE DESCRIBED.

THE COURSE MEETS FOR TWO 58-MINUTE PERIODS EACH DAY. THE FIRST HOUR IS FOR LARGE-GROUP INSTRUCTION IN ONE OF THE FOUR SUBJECT AREAS. THE SECOND HOUR IS FOR SMALL-CROUP DISCUSSIONS IN ENGLISH AND HISTORY. A STUDENT ATTENDS 2 ENGLISH AND 2 HISTORY GROUPS EACH WEEK. THE FINAL SECOND HOUR IS PROVIDED FOR REVIEW AND DISCUSSION OF ART OR MUSIC.

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

A. SUGGESTED ACTIVITIES NOT INCLUDED

B. BIBLIOGRAPHY INCLUDED

C. REFERENCE MATERIALS INCLUDE FILMS AND BASIC TEXTS

D. NO APPENDICES

MUSIC ABSTRACT

THE MUSIC INSTRUCTION IN THIS PROGRAM HAS TWO OBJECTIVES: 1) TO IDENTIFY THE ELEMENTS OF MUSIC AS A MEANS BY WHICH THE STUDENT BECOMES A MORE DISCRIMINATING LISTENER; 2) TO PRESENT AN ANALYTICAL AND HISTORICAL INTERPRETATION OF THE MUSIC AS AN ART AND AS A DISCIPLINE WHICH CAN BE INTEGRATED WITH OTHER SUBJECTS IN THE COURSE.

ONE OR TWO FORMAL LECTURES ARE GIVEN ON MUSIC EVERY WEEK WITH AN OCCASIONAL REVIEW OR DISCUSSION PERIOD. A LISTENING ROOM IS AVAILABLE FOR REVIEW AND STUDY. TESTS ARE CONCERNED WITH THE STUDENT'S ABILITY TO LISTEN TO THE MUSIC.

TWO TEXTS ARE USED: WHAT TO LISTEN FOR IN MUSIC, BY AARON COPLAND (NEW YORK: MCGRAW-HILL BOOK CO., 1957) WHICH IS FURNISHED FOR EACH STUDENT, AND AN OUTLINE HISTORY OF MUSIC, BY WOLD AND CYKLER (IOWA: W. C. BROWN, 1963) WHICH IS FURNISHED TO ONE OF EVERY THREE STUDENTS.

BEECHER HIGH SCHOOL

137

I. LOCATION:
   A. MICHIGAN
   B. FLINT

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR NOT CITED
   C. PROGRAM FACULTY: JERRY H. LAYCOCK, ENGLISH; LEONARD SOLDAN, HISTORY; JACK WITHERS, ART; ARTHUR MCCOMBIE, MUSIC

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES PROGRAM
   B. DATE OF COMPILATION NOT CITED
   C. COST NOT CITED
   D. DITTO COPIED. 45 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES NOT STATED
   C. ART, HISTORY, LITERATURE, MUSIC
   D. EMPHASIS: ENGLISH, HISTORY
   E. CHRONOLOGICAL APPROACH.
   AN OUTLINE OF TOPICS, CLASS ACTIVITIES, AND ASSIGNMENTS IN HISTORY, LITERATURE, ART, AND MUSIC IS GIVEN FOR EACH OF THE FOLLOWING UNITS: (1ST SEMESTER) I. INTRODUCTION. II. EARLY CIVILIZATION AND ANCIENT WORLD. III. CLASSICAL AGE. IV. MIDDLE AGES. V. MEDIEVAL EUROPE. (2ND SEMESTER) I. LATER RENAISSANCE AND EARLY MODERN. II. 18TH CENTURY EUROPE. III. ROMANTIC AGE. IV. MODERN AGE--20TH CENTURY.
   THE ENGLISH SECTION RECEIVES 40 PER CENT OF THE TOTAL COURSE TIME. BASIC LITERARY WORKS IN A GIVEN PERIOD ARE STUDIED IN DEPTH WHILE THE POLITICAL, MORAL, AND ARTISTIC DEVELOPMENTS ARE SURVEYED. SEVERAL OF THE WORKS STUDIED ARE AS FOLLOWS: DIALOGUES OF PLATO, EDITED BY J. E. KAPLAN (NEW YORK: WASHINGTON SQUARE PRESS, 1950); OEDIPUS THE KING, TRANSLATED BY B. M. KNOX (NEW YORK: WASHINGTON SQUARE PRESS, 1959); BULFINCH'S MYTHOLOGY, EDITED BY E. FULLER (NEW YORK: DELL, 1964); THE INFERNO, DANTE, TRANSLATED BY J. CIARDI (NEW YORK: MENTOR, 1954); THE PRINCE, MACHIAVELLI (NEW YORK: WASHINGTON SQUARE PRESS, 1963); PARADISE LOST, MILTON (NEW YORK: MENTOR, 1961); GULLIVER'S TRAVELS, SWIFT (NEW YORK: WASHINGTON SQUARE PRESS, 1957); CRIME AND PUNISHMENT, DOSTOEVSKY (NEW YORK: DELL, 1959); MOBY DICK, MELVILLE (NEW YORK: WASHINGTON SQUARE PRESS, 1959); THREE PLAYS OF O'NEILL (NEW YORK: RANDOM HOUSE, 1959).

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. TEAM OF 4 TEACHERS. GUEST LECTURERS. TEACHERS ARE FREQUENTLY PRESENT FOR AREA SESSIONS OTHER THAN THEIR OWN.
   B. STUDENT ENROLLMENT:
      1. SENIORS
      2. PREREQUISITE: COLLEGE-BOUND STUDENTS
      3. 2 CREDITS ARE GIVEN--1 IN ENGLISH AND 1 IN SOCIAL STUDIES
   C. CLASS ACTIVITIES INCLUDE LARGE-GROUP LECTURES, SMALL SEMINAR DISCUSSIONS, AND INDEPENDENT STUDY PERIODS.
   THE CLASS MEETS FOR A 2-HOUR BLOCK EACH DAY, 5 DAYS A WEEK.
   D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT PLAYS, CONCERTS, MUSEUMS, ART DISPLAYS, AND THE PLANETARIUM.

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS IN EACH AREA AND COMPREHENSIVE EXAMS COVERING ALL 4 AREAS. STUDENTS RECEIVE A GRADE EVERY 6 WEEKS IN EACH AREA.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE LISTS OF LITERARY WORKS STUDIED, STEPS IN INITIATING A HUMANITIES COURSE, ANTICIPATED PROBLEMS IN COURSE INITIATION, AND QUESTIONS FOR SEMINAR DISCUSSIONS.
D. APPENDIX: A COURSE OUTLINE FOR THE 11TH GRADE HUMANITIES PROGRAM, WHICH INCLUDES NO MATERIALS PERTAINING TO MUSIC.

MUSIC ABSTRACT

THE COURSE PROVIDES THE FOLLOWING TIME ALLOTMENT: ENGLISH, 40%; HISTORY, 30%; MUSIC, 15%; ART, 15%. MUSIC TOPICS, ACTIVITIES, AND ASSIGNMENTS ARE BRIEFLY OUTLINED FOR EACH UNIT. SELECTED ASPECTS OF STUDY ARE AS FOLLOWS:

FIRST SEMESTER. UNIT I. INTRODUCTION: CHARACTERISTICS OF SOUND AND RHYTHM; MUSIC AS AN EXPRESSION OF EMOTIONS. WHAT IS MUSIC? (MELODY, RHYTHM, HARMONY, FORM). UNIT II. INTRODUCTION AND DESIGN: FUNCTIONS OF MUSIC (EDUCATIONAL, SOCIAL, PATRIOTIC, RELIGIOUS, ETC.); MUSICAL VOCABULARY (NOTATION, TERMS). UNIT III. HISTORY: MUSIC OF PRIMITIVE MAN; EGYPTIAN CONTRIBUTIONS; HEBREW CONTRIBUTIONS; ASSYRIAN CONTRIBUTIONS; GREEK CONTRIBUTIONS (SCALES, DRAMA, INSTRUMENTS, FESTIVALS, ETC.); ROMAN CONTRIBUTIONS. UNIT IV. MIDDLE AGES: INSTRUMENTS OF THE ORCHESTRA; MONOPHONIC, POLYPHONIC, AND HOMOPHONIC ELEMENTS; GREGORIAN CHANT; THE MASS; SECULAR MUSIC OF THE TROUBADOURS AND MINNESINGERS; THE DEVELOPMENT OF POLYPHONIC MUSIC. UNIT V. HOW TO LISTEN: PLANES OF LISTENING (SENSUOUS, EXPRESSIVE, ABSOLUTE); FOUR ESSENTIAL ELEMENTS OF LISTENING (RHYTHM, MELODY, HARMONY, TONE COLOR); MUSICAL STRUCTURE.

SECOND SEMESTER. UNIT I. BAROQUE STYLE (EXUBERANT MOTION, ORNAMENTATION, SMALL PERFORMING GROUPS, HARMONIC AND POLYPHONIC BASE); THE FUGUE. UNIT II. CLASSICAL STYLE (CLARITY AND SYMMETRY, HOMOPHONIC); FORMAL DESIGNS; MOZART AND BEETHOVEN. UNIT III. ROMANTIC STYLE (HOMOPHONIC, LYRICAL, DRAMATIC, PROGRAMMATIC); CHOPIN, BERLIOZ, WAGNER, SCHUMANN, TSCHAIKOWSKY. UNIT IV. IMPRESSIONISTIC STYLE (FRAGMENTARY MELODY, FREEDOM OF DESIGN, TREND AWAY FROM CLASSICAL TONALITY, UNIQUE ORCHESTRAL SOUND); DEBUSSY AND RAVEL; POLYRHYTHMS, ESPECIALLY IN WORKS OF STRAVINSKY; ATONALITY IN THE MUSIC OF WAGNER, SCHOENBERG, BARTOK, PROKOFIEV, SHOSTAKOVICH, AND AARON COPLAND; ELECTRONIC MUSIC; STAGE MUSIC (18TH THROUGH 20TH CENTURIES).

I. LOCATION:
A. MICHIGAN
B. LIVONIA

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, ALBERT ZACK
B. PROGRAM DIRECTOR, PHIL RATHBUN
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. EXPERIENCES IN THE HUMANITIES
B. COMPILED IN 1967
C. COST NOT CITED
D. MIMEOGRAPHED. 32 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1967
B. GENERAL OBJECTIVES:
TO INTRODUCE THE ARTS AND TO GIVE STUDENTS A FIRM BACKGROUND FOR UNDERSTANDING THEM.
TO STUDY THE PRINCIPLES OF THE ARTS AND THEIR OPERATION IN THE EVERYDAY WORLD RATHER THAN TO LEARN "APPRECIATION."
TO ENCOURAGE STUDENTS TO ACTUALLY "EXPERIENCE" RATHER THAN "HEAR ABOUT" THE ARTS.
TO ELEVATE THE LEVEL OF ATTITUDES AND RESPONSES OF STUDENTS TOWARD THE ARTS IN GENERAL.
TO POSE SOME QUESTIONS BASIC TO THE HUMANITIES AND TO SHOW HOW ARTISTS HAVE ATTEMPTED TO ANSWER THESE QUESTIONS.
TO HELP EACH STUDENT DEVELOP A SENSE OF TASTE IN THE ARTS.
TO ENCOURAGE THE STUDENT TO STUDY INDEPENDENTLY FOR HIS PERSONAL INTELLECTUAL DEVELOPMENT.
TO STUDY ART IN RELATION TO THE CULTURAL PERIOD FROM WHICH IT CAME.
TO CHALLENGE THE STUDENT TO BECOME AWARE OF HIS ENVIRONMENT AND TO DO SOMETHING ABOUT IT ARTISTICALLY.
C. SUBJECT AREAS: ART, MUSIC, LITERATURE, DANCE, ARCHITECTURE, PHILOSOPHY
D. EMPHASIS: ART, MUSIC, LITERATURE
E. ELEMENTS AND CHRONOLOGICAL APPROACH.
COURSE ORGANIZATION IS DERIVED FROM THE TEXT, THE HUMANITIES, BY DUDLEY AND FARICY (NEW YORK: MCGRAW-HILL BOOK CO., 1960), AND THE ALLIED ARTS (PUBLICATION #128G, STATE OF MISSOURI, DEPARTMENT OF EDUCATION, 1963).

THE COURSE ATTEMPTS TO NARROW THE TREMENDOUS SCOPE OF THE HUMANITIES TO THE STUDY OF MAN'S WAYS OF SEEKING ANSWERS TO THE FOLLOWING 4 BASIC QUESTIONS: IS THERE ONE BEST WAY TO LIVE? WHAT IS MAN'S PURPOSE ON EARTH? IS MAN THE MASTER OF HIS FATE? WHAT DOES IT MEAN TO BE A HUMAN BEING? INSTRUCTION IS ORGANIZED SO THAT STUDENTS FIRST BECOME ACQUAINTED WITH THE ARTS IN GENERAL THROUGH THE ELEMENTS APPROACH USED DURING TWO THIRDS OF THE SEMESTER. CONSIDERED FIRST IS SUBJECT MATTER; MYTHOLOGY, HISTORY, SEMESTER. CONSIDERED FIRST IS SUBJECT MATTER; MYTHOLOGY, LEGEND, CHRISTIANITY, AND THE BIBLE ARE STUDIED AS FAMILIAR SOURCES OF SUBJECT FOR THE ARTS. AFTER SUBJECT, FUNCTION IN THE ARTS IS CONSIDERED. DOES THE WORK OF ART HAVE A PARTICULAR

PURPOSE OR IS IT OF PURELY AESTHETIC VALUE? STUDENTS ATTEMPT TO ANSWER THIS QUESTION WHEN VIEWING A PAINTING, LISTENING TO A SELECTION OF MUSIC, READING A POEM, OR WHEN EXAMINING A PIECE OF SCULPTURE. A COMBINED STUDY OF MEDIUM AND ORGANIZATION COMPRISES APPROXIMATELY ONE THIRD OF THE COURSE. IN MUSIC FOR EXAMPLE, STUDENTS IDENTIFY THE INSTRUMENTS OF THE ORCHESTRA AND LEARN HOW ORCHESTRAL SECTIONS ARE ORGANIZED. THE STYLE AND CREATIVITY OF THE ARTIST FOLLOWS AS AN AREA OF STUDY WITH DISCUSSION OF JUDGMENT AND THE QUALITY OF AN ART WORK CONSIDERED AT THE END OF THE COURSE. THE CHRONOLOGICAL APPROACH TO THE ARTS IS BEGUN DURING THE FINAL THIRD OF THE SEMESTER. WORKS OF ART ARE PLACED IN THEIR PERIOD OF HISTORY AND THE "4 BASIC QUESTIONS" ARE DISCUSSED IN RELATION TO THESE WORKS OF ART. A STUDY OF PHILOSOPHY IS CORRELATED WITH THIS CHRONOLOGICAL APPROACH.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  1. GRADE LEVEL NOT INDICATED
  2. PREREQUISITES: STUDENT WITH RESPONSIBILITY FOR INDIVIDUAL STUDY, NOTE-TAKING, AND IN-DEPTH RESEARCH. A SPECIAL INTEREST IN ONE SUBJECT AREA (ART, MUSIC, OR LITERATURE) IS ESSENTIAL. A GENERAL INTEREST IN ALL 3 AREAS IS IMPORTANT.
  3. A ONE-SEMESTER COURSE GIVEN FOR 1 CREDIT IN ENGLISH
- C. CLASS ACTIVITIES AND ASSIGNMENTS PROVIDE THE STUDENT WITH AN OPPORTUNITY TO ACTUALLY EXPERIENCE THE ARTS RATHER THAN MERELY TO VIEW THEM OR HEAR ABOUT THEM. AN EXAMPLE OF AN ACTIVITY PROVIDING THIS "EXPERIENCE" IS THE WRITING OF A SONNET, SETTING IT TO MUSIC, AND FINALLY, PAINTING A PICTURE SUGGESTING ITS IMAGERY.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE CULTURAL EVENTS
- E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED ON HIS TERM PAPERS, ESSAY AND OBJECTIVE TESTS, CLASS PARTICIPATION, CREATIVE WORK, WRITTEN ASSIGNMENTS, AND ATTENDANCE AT CULTURAL EVENTS.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE FILM SOURCES, TRANSPARENCIES, SLIDES, RECORDS, SHEETS FOR STUDENT ACTIVITIES, AND 17 PAGES OF OUTLINES FOR USE IN DISCUSSING VARIOUS ASPECTS OF MUSIC, ART, AND LITERATURE.
- D. NO APPENDICES

MUSIC ABSTRACT

STUDENT ATTENDANCE AT TWO CULTURAL EVENTS IS REQUIRED EVERY SIX WEEKS. THESE EVENTS MUST BE AT THE COLLEGE OR PROFESSIONAL LEVEL.

IN THE OUTLINE OF COURSE CONTENT, SELECTED REFERENCES TO MUSIC ARE AS FOLLOWS:

A) SUBJECT AND FUNCTION IN THE ARTS. TSCHAIKOWSKY'S 1812 OVERTURE, WAGNER'S DAS RHEINGOLD AND HANDEL'S MESSIAH ARE DISCUSSED AS EXAMPLES OF MUSICAL SUBJECT.

B) MEDIUM IN THE ARTS. TYPES OF ORCHESTRAL INSTRUMENTS ARE IDENTIFIED THROUGH LISTENING.

C) ORGANIZATION IN THE ARTS. THE ELEMENTS OF MUSIC (RHYTHM, SCALE, MELODY, TIMBRE, COUNTERPOINT, AND HARMONY), ROUND FORM, THEME AND VARIATION, FUGUE, AND SONATA FORM ARE EXPLORED. DURING THE STUDY OF MUSICAL NOTATION STUDENTS IDENTIFY RHYTHMIC PATTERNS BY COUNTING, COPY SIMPLE MELODIES, COMPOSE ONE-LINE MELODIES, AND SET THE FIRST 8 LINES OF AN ORIGINAL SONNET TO MUSIC.

AS PART OF THE HISTORICAL SUMMARY OF THE ARTS, RECORDINGS ARE USED FOR COMPOSITIONS OF REPRESENTATIVE COMPOSERS FROM THE TIME OF PURCELL THROUGH THE 20TH CENTURY.

AARON COPLAND'S WHAT TO LISTEN FOR IN MUSIC (NEW YORK: MCGRAW-HILL BOOK CO., 1939; A MENTOR BOOK, 1957) PROVIDES THE SOURCE FOR ASSIGNED BACKGROUND READINGS.

THE COURSE GUIDE INCLUDES THE FOLLOWING STUDY SHEETS: USE OF INSTRUMENTS AND ANALYSIS OF RHYTHMIC PATTERNS IN RAVEL'S BOLERO; SYMPHONIC FORM; FORM ANALYSIS OF BACH'S LITTLE FUGUE IN G MINOR; TEXTS OF THE MESSIAH BY HANDEL, AND THE MASS IN G MAJOR BY POULENC.

I. LOCATION:
A. MICHIGAN
B. BLISSFIELD

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, PETER E. DURBIN
C. PROGRAM FACULTY, PETER E. DURBIN, ENGLISH; OTHERS NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1970
C. COST NOT CITED
D. DITTO COPIED AND HANDWRITTEN. 6 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1966
B. GENERAL OBJECTIVE:
TO STUDY MAN THROUGH A CONSIDERATION OF ALL THAT AFFECTS HIS LIVING--HIS SKILLS, SHELTER, CLOTHING, FOOD, DIET, USE OF LEISURE TIME, PHILOSOPHY, PROFESSIONS, AND ABILITY TO COPE WITH NATURE.
C. SUBJECT AREAS: ENGLISH, ART, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
COURSE GUIDE MATERIALS INCLUDE AN OUTLINE OF THE COURSE CONTENT. HISTORICAL PERIODS AND SELECTED ASPECTS OF STUDY ARE AS FOLLOWS: 1) THE GREEK WAY OF LIFE. (FOOD, CLOTHING, BUILDINGS, PROFESSIONS, TRADES, SKILLS, LEISURE TIME, DRAMAS AND OTHER LITERATURE; STUDENTS READ AND STUDY ANTIGONE) 2) ROMANESQUE. (MYTHOLOGY OF MEDIEVAL TIMES; SLIDES SHOWING ART OF THE BYZANTINE ERA) 3) GOTHIC. (CHAUCER'S CANTERBURY TALES; GOTHIC ART AND ARCHITECTURE; GREGORIAN CHANT) 4) RENAISSANCE. (ADVANCEMENT IN ART AND MECHANICAL ABILITY; TRAVEL AND EXPLORATION; GROWTH IN LITERARY STYLES; WAY OF LIFE DURING THE ELIZABETHAN ERA) 5) BAROQUE. (MICHELANGELO; MILTON'S PARADISE LOST) 6) ROMANTIC PERIOD. (TENNYSON, BROWNING, AND OTHER POETS) 7) MODERN ERA. (SCULPTURE OF FRANK LLOYD WRIGHT; WORKS BY THORNTON WILDER, STEPHEN V. BENET, JAMES WELDON JOHNSON, FROST, MACLEISH, FAULKNER, SANDBURG, AND EDGAR LEE MASTERS)

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A TEAM OF 3 TEACHERS
B. STUDENT ENROLLMENT:
1. SOPHOMORES, JUNIORS, SENIORS
2. PREREQUISITES NOT CITED
3. ELECTIVE

C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS AND RECORDINGS. STUDENTS TAKE INITIATIVE IN PLANNING UNITS FOR STUDY. THE CLASS MEETS ONE HOUR A DAY FOR ONE SEMESTER.

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. THE HUMANITIES COURSE MAY BE EXTENDED TO 2 SEMESTERS

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SEVERAL SUGGESTED ACTIVITIES ARE INCLUDED
   B. BIBLIOGRAPHY INCLUDED
   C. REFERENCE MATERIALS INCLUDE LISTS OF RECORDINGS AND SLIDES.
   D. NO APPENDICES

MUSIC ABSTRACT

MAN'S WAY OF LIFE IS EMPHASIZED DURING THE STUDY OF EACH HISTORICAL PERIOD.

A LIST OF 18 MUSIC RECORDINGS INCLUDE SELECTIONS FROM GREGORIAN CHANT TO THE BAROQUE ERA AND SELECTED WORKS BY THE FOLLOWING COMPOSERS: BACH, HAYDN, MOZART, BEETHOVEN, TSCHAIKOWSKY, DVORAK, WAGNER, GERSHWIN, BERG, STRAVINSKY, AND GILBERT AND SULLIVAN.

THE TEXT USED FOR MUSIC IS WOLD AND CYKLER'S AN OUTLINE HISTORY OF MUSIC, (IOWA: W. C. BROWN, 1966, PAPERBACK).

OAK PARK HIGH SCHOOL

144

I. LOCATION:
   A. MICHIGAN
   B. OAK PARK

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR, BARBARA GOEDSMITH
   C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES
   B. COMPILED IN 1968 AND 1969
   C. COST NOT CITED
   D. DITTO COPIED. 9 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. PROGRAM INITIATED IN 1967
   B. GENERAL OBJECTIVE:
      TO STUDY MAN, HIS IDEAS AND HIS WORKS AS THEY RELATE TO EACH OTHER AND AS THEY CAN BE UNDERSTOOD WITH REFERENCE TO THE PRESENT.
   C. SUBJECT AREAS: ENGLISH, SOCIAL SCIENCE, SCIENCE, ART, MUSIC
   D. AREAS RECEIVE EQUAL EMPHASIS
   E. THEMATIC APPROACH.
      ONE THEME FOR EACH SEMESTER.

      SEMESTER I: WHAT IS MAN LIKE? A SEARCH FOR THE NATURE OF MAN. THIS THEME IS DEVELOPED THROUGH READINGS SUCH AS THE FOLLOWING: WILLIAM GOLDING'S LORD OF THE FLIES (NEW YORK: CAPRICORN BOOKS, 1959), (THE BASER INSTINCTS OF MAN AMID THE DILEMMA OF CONTEMPORARY SOCIETY AND TIMES); PLATO'S MENO, AND THE REPUBLIC, (THE PHILOSOPHIC QUEST OF THE RATIONAL MIND FOR THE GOOD LIFE); SELECTIONS FROM A RENAISSANCE READER, (MAN EMERGES AS HUMANIST AND INDIVIDUAL; THE BEGINNINGS OF MODERN MAN); DANTE'S DIVINE COMEDY, (MAN'S POETRY OF FAITH AND LOVE); ERICH FROMM'S THE ART OF LOVING (NEW YORK: HARPER, 1956), (AN ANSWER TO THE DILEMMA).

      SEMESTER II: REVOLUTION, THE SELF IN SOCIETY. AS IN THE FIRST SEMESTER, THE THEME IS DEVELOPED THROUGH RELATED READINGS. A UNIT ON MODERN PAINTING, (AN EXAMPLE OF REVOLUTION IN THE CREATIVE ARTS), AND A UNIT ON BLACK ART, LITERATURE, AND MUSIC ARE INCLUDED.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. A TEAM OF 5 TEACHERS. LECTURES AND DEMONSTRATIONS ARE GIVEN OCCASIONALLY BY MEMBERS OF THE COMMUNITY
   B. STUDENT ENROLLMENT:
      1. GRADE LEVEL NOT INDICATED
      2. PREREQUISITE: STUDENT'S INTEREST AND WILLINGNESS TO EXERT EFFORT. STUDENTS ARE ADMITTED REGARDLESS OF ACADEMIC ABILITY.
      3. ELECTIVE. COURSE MAY BE TAKEN EITHER ONE OR TWO SEMESTERS.
   C. CLASS ACTIVITIES INCLUDE VIEWING SLIDES AND FILMS, AND ORIGINAL STUDENT WORKS SUCH AS PAINTINGS AND POETRY.
      CLASSES FUNCTION IN LARGE-GROUP SESSIONS FOR LECTURE PRESENTATIONS, AND SMALL SEMINARS FOR IN-DEPTH DISCUSSIONS WHICH INVOLVE

PROJECTS GUIDED BY A TEAM ADVISOR IN AREAS OF THE STUDENT'S PERSONAL INTEREST.

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS.

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS, FEW AND FAR BETWEEN, GENERALLY COVERING A LARGE BULK OF WORK. THEY ARE PRIMARILY DESIGNED AS "THINKING" DEVICES WHERE STUDENTS ARE GIVEN THE CHANCE TO APPLY WHAT HAS BEEN READ AND DISCUSSED.

F. FUTURE PLANS NOT CITED. THE COURSE IS REDESIGNED EACH YEAR AROUND A BROAD, GENERAL CONCEPT.

VI. ADDITIONAL FEATURES OF THE GUIDE:

A. SUGGESTED ACTIVITIES NOT INCLUDED

B. BIBLIOGRAPHY NOT INCLUDED

C. REFERENCE MATERIALS INCLUDE A DESCRIPTION OF HOW THE PROGRAM CAME INTO EXISTENCE AND THE BASIC PHILOSOPHY OF THE TEAM CONCERNING THE CONCEPT OF "HUMANITIES" PROGRAM.

D. NO APPENDICES

MUSIC ABSTRACT

STUDENTS LEARN THE PRINCIPLES AND ELEMENTS OF ART AND MUSIC, THOSE ASPECTS WHICH NOURISH LASTING APPRECIATION. THEY VIEW AND LISTEN TO MAJOR ART WORKS.

ONE THEME IS PRESENTED DURING EACH SEMESTER WITH READINGS AND STUDIES RELATED TO IT. REFERENCES TO MUSIC IN THE COURSE OUTLINE ARE AS FOLLOWS:

SEMESTER I, WHAT IS MAN LIKE? A SEARCH FOR THE NATURE OF MAN. MUSIC, ONE OF THE SUPREME CREATIONS OF THE MIND, ITS BEAUTY; A STUDY OF ITS ELEMENTS, FORM, AND GREAT ARTISTS OF THE PAST AND PRESENT.

SEMESTER II, REVOLUTION: THE SELF IN SOCIETY. VERDI'S AIDA, AND THE STUDY OF OPERA; REVOLUTION IN THE CREATIVE ARTS; THE PROBLEM OF SLAVERY AS EXPRESSED IN THE TEXTS OF GRAND OPERA.

I. LOCATION:
A. MICHIGAN
B. SAULT STE. MARIE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, MILDRED ENICH (CHAIRMAN, SOCIAL SCIENCE DEPT.)
C. PROGRAM FACULTY, MRS. CAROLINE SELBY

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. 14 PAGES
INCLUDES K THROUGH 12. THE SENIOR HIGH SCHOOL, PAGES 7 TO 14.

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1966
B. GENERAL OBJECTIVES NOT CITED
C. SUBJECT AREAS NOT CITED
D. EMPHASIS ON EACH AREA VARIES WITH THE TEACHER AND TOPIC CHOSEN
E. DIRECTION, CHOICE OF MATERIALS, AND TOPICS FOR DISCUSSION COME FROM THE TEACHER'S BACKGROUND. TOPICS VARY. FOR EXAMPLE, THE ART TEACHER MAY SHOW SLIDES. A TEACHER, GUEST, OR STUDENT WHO HAS TRAVELED TO A FOREIGN COUNTRY MAY SPEAK TO THE CLASS, SUGGEST READINGS, AND DIRECT DISCUSSION ACCORDING TO HIS PARTICULAR INTERESTS AND EXPERIENCES. THE FOLLOWING ARE STRESSED: ATTEMPTS TO HELP STUDENTS FIND ANSWERS TO THEIR QUESTIONS; USE OF INFORMATION FROM HISTORICAL CLASSICAL BACKGROUND; RESPONSIBILITY OF THE STUDENT; EXPOSURE TO THOSE THINGS THAT HAVE STOOD THE TEST OF TIME; ORAL SKILLS.

E. SIGNIFICANT FEATURES OF THE PROGRAM:
THERE IS NO TRACKING; THAT IS, THE COURSE IS NOT DIRECTED TOWARD COLLEGE-BOUND STUDENTS OR TO THE SLOW LEARNER. HOWEVER, SOME STUDENTS WILL NOT TAKE THE COURSE UNLESS THEY ARE ACADEMICALLY STRONG.
THE PROGRAM IS CHARACTERIZED BY THE INQUIRY APPROACH WHEREBY THE TEACHER'S GENERAL ATTITUDE IS THAT OF A FELLOW INQUIRER WHO HAS NO FINAL OR ABSOLUTE ANSWERS TO GIVE. THROUGH HIS STYLE OF PRESENTATION HE MAKES CLEAR THAT ALL STATEMENTS OR CLAIMS TO KNOWLEDGE ARE TO BE EXAMINED AND THEN ACCEPTED OR REJECTED IN THE OPEN FORUM OF IDEAS. THROUGH A CONSISTENT PATTERN OF QUESTIONING THE TEACHER ENCOURAGES THE EXPLORATION OF DIFFERENT ALTERNATIVES. WHEN DEALING WITH QUESTIONS OF VALUE, HE MAY TAKE A POSITION ON A PARTICULAR ISSUE BUT REFRAINS FROM DOING SO IN THE INTRODUCTORY PHASES OF THE DISCUSSION. EMPHASIS IS PLACED ON THE PROCESS OF INQUIRY AND ON THE IDEA THAT VALUE JUDGMENTS MUST BE PUBLICLY DEFENSIBLE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. ONE TEACHER. GUEST LECTURERS AND TEACHERS FROM OTHER AREAS PARTICIPATE.
B. STUDENT ENROLLMENT:
1. JUNIORS, SENIORS
2. PREREQUISITES NOT CITED
3. ELECTIVE

C. CLASS ACTIVITIES INCLUDE PANELS, GUEST SPEAKERS, TELEVISION PROGRAMS, BOOK REPORTS, ART AND TRAVEL REPORTS, RECORDINGS, FILMS, FILMSTRIPS, LIBRARY RESEARCH.
D. EXTRACURRICULAR ACTIVITIES: FIELD TRIPS, COMMUNITY CONCERTS.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE SHORT ESSAY TESTS USED TO HAVE STUDENTS LEARN TO MAKE JUDGMENTS.
F. IN ORDER TO PROVIDE A FOCUS FOR THE CLASS, GIVE STUDENTS A COMMON STARTING POINT FOR DISCUSSION, AND STRENGTHEN THE CLASSICAL BACKGROUND OF THE STUDENT, USE OF THE FOLLOWING TEXT IS PLANNED: THE HUMANITIES IN THREE CITIES, EDITED BY EDWIN FENTON (HOLT, RINEHART, AND WINSTON, 1969). OTHER PLANS INCLUDE A TEAM OF TEACHERS TO DEAL WITH LITERATURE, MUSIC, ART, AND SOCIAL STUDIES, AND THE ORGANIZATION OF COURSE CONTENT AROUND SPECIFIC THEMES.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

AT THE PRESENT TIME, THE MUSIC OFFERING IS DETERMINED BY ANY TEACHER'S CHOICE OF MUSICAL TOPIC FOR DISCUSSION, OR A TOPIC WHICH MAY LEND ITSELF TO THE INCLUSION OF MUSIC. FOR EXAMPLE, IF A TEACHER, GUEST LECTURER, OR STUDENT TEACHER HAS A STRONG INTEREST IN LATIN AMERICA, HE MAY DIRECT THE STUDENTS TO LISTEN TO THE MUSIC OF GINASTERA OR OTHER LATIN AMERICAN COMPOSERS. IF A PRESENTATION CENTERS ON THE RENAISSANCE PERIOD, THE MUSIC FROM "WEST SIDE STORY" AND "MAN OF LA MANCHA" MAY BE PLAYED WITH EFFORTS TO RELATE THESE WORKS TO THE STORIES THAT INSPIRED THEM.

I. LOCATION:
   A. MICHIGAN
   B. ROYAL OAK

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR, BARTON W. DE MERCHANT
   C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES PROGRAM (RELIGION-HUMANITIES)
   B. COMPILED IN 1971
   C. COST NOT CITED
   D. MIMEOGRAPHED. 1 PAGE
      A DESCRIPTIVE PARAGRAPH APPEARS IN THE RELIGION DEPARTMENT BULLETIN. A COURSE GUIDE IS NOT AVAILABLE.

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. THE HUMANITIES PROGRAM IS DESIGNED TO ALLOW THE STUDENT TO INTEGRATE HIS RELIGIOUS SENSITIVITIES WITH THE ARTS, PHILOSOPHY AND LITERATURE. SPECIAL ATTENTION IS GIVEN TO THE INTERPLAY IN THESE DISCIPLINES, AND HOW RELIGION AND THE ARTS ARE BOTH REALITIES BY WHICH MAN EXPRESSES HIS UNDERSTANDING OF HIMSELF, OF HIS NEIGHBOR, OF THE DIVINE, AND OF THE WORLD IN WHICH HE LIVES.
   C. SUBJECT AREAS: RELIGION, FINE ARTS (MUSIC AND PLASTIC ARTS), PHILOSOPHY, LITERATURE
   D. EMPHASIS: RELIGION
   E. ORGANIZATION OF COURSE CONTENT NOT DESCRIBED

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

I. LOCATION:
A. MICHIGAN
B. TRENTON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, NEIL E. VAN RIPER
B. PROGRAM DIRECTOR, DONALD F. WEISE
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. APEX (APPROPRIATE PLACEMENT FOR EXCELLENCE IN ENGLISH): A NON-GRADED PHASE, ELECTIVE ENGLISH CURRICULUM WHICH CONTAINS AN ACCOUNT OF CONTEMPORARY HUMANITIES, FORMERLY HUMANITIES I. (ONE OF TWO HUMANITIES OFFERINGS INCLUDED IN THE APEX CURRICULUM)
B. COMPILED IN 1966. 4TH REVISED EDITION, 1970.
C. COST: $2.00
D. PRINTED. 266 PAGES. PUBLISHED BY THE U.S. OFFICE OF EDUCATION. PAGES 62 TO 69 DESCRIBE CONTEMPORARY HUMANITIES.

IV. CHARACTERISTICS OF THE PROGRAM:
A. THE NON-GRADED PHASE, ELECTIVE ENGLISH CURRICULUM OF WHICH THIS HUMANITIES COURSE IS A PART, RESULTS FROM 5 YEARS OF RESEARCH BY THE ENGLISH DEPARTMENT AT TRENTON HIGH SCHOOL. FUNDS WERE PROVIDED BY A TITLE III GRANT FROM THE U.S. OFFICE OF EDUCATION.
B. GENERAL OBJECTIVES:
TO ASSIST THE STUDENT, AS A CONSUMER, TO DEVELOP KEENER DISCRIMINATION IN HIS CHOICE OF CURRENT CULTURE.
TO INTENSIFY THE STUDENT'S AWARENESS OF HIS CULTURAL ENVIRONMENT.
TO EXPAND THE STUDENT'S HUMANISTIC HORIZONS.
TO MOTIVATE THE STUDENT TO BECOME ACTIVELY CONCERNED ABOUT HIS CULTURAL ENVIRONMENT.
C. SUBJECT AREAS NOT INDICATED. THE COURSE CENTERS ON VISUAL AND AURAL PERCEPTIONS.
D. EMPHASIS: THE COURSE IS PART OF THE ENGLISH CURRICULUM
E. A FORM OF THEMATIC APPROACH.
PHYSICAL ENVIRONMENT, 6 WEEKS.
INCLUDES DISCUSSION OF FUNCTION AND FORM IN COMMERCIAL AND DOMESTIC ARCHITECTURE; MAN'S NEED FOR AND ABUSE OF NATURAL ENVIRONMENT; THE IMPACT OF AUTOMOBILES ON AMERICAN CULTURE.
PICTORIAL ENVIRONMENT, 6 WEEKS.
INCLUDES A DISCUSSION OF "COMPOSITION" IN ART AND PHOTOGRAPHY.
MUSICAL ENVIRONMENT, 5 WEEKS.
INCLUDES A CONSIDERATION OF "TASTE" IN MUSIC, AND THE FUNDAMENTAL UNIVERSAL QUALITY OF MOOD IN MUSIC. (SEE MUSIC ABSTRACT ON THE FOLLOWING PAGE.)
THE TOTAL EFFECT, 1 WEEK. DISCUSSION OF DEATH AND LIFE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEACHER ELECTS TO TEACH THE COURSE. THE COURSE IN TURN IS SUBJECTED TO INTENSIVE CROSS-EXAMINATION FROM ALL INTERESTED STAFF MEMBERS SO THAT THEIR PROFESSIONAL CRITICISMS MAY BE USED TO IMPROVE THE COURSE.
B. STUDENT ENROLLMENT: THE COURSE IS PART OF A NON-GRADED PHASE, ELECTIVE CURRICULUM. MUCH INDIVIDUALIZED GUIDANCE IS PROVIDED FOR THE STUDENT WITHIN THE COURSE AND REGARDING HIS CHOICE OF

COURSES. CONTEMPORARY HUMANITIES IS CLASSIFIED AS PHASE 2 OR 3. A PHASE REFERS TO THE DIFFICULTY AND COMPLEXITY OF SKILLS AND MATERIALS. PHASE 2 IS FOR STUDENTS WHO DO NOT HAVE SERIOUS DIFFICULTY WITH BASIC SKILLS BUT NEED TO IMPROVE AND REFINE THEM BY LEARNING AT A SLOWER PACE. PHASE 3 IS FOR STUDENTS WHO HAVE AVERAGE COMMAND OF BASIC LANGUAGE SKILLS AND WANT TO ADVANCE BEYOND THESE SKILLS AT A MODERATE RATHER THAN ACCELERATED PACE.

C. CLASS ACTIVITIES ARE SUGGESTED
D. EXTRACURRICULAR ACTIVITIES SUCH AS FIELD TRIPS ARE SUGGESTED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDED
B. BIBLIOGRAPHY INCLUDED
REFERENCE MATERIALS: TITLES OF FILMS, TAPES, RECORDS, ART PRINTS, AND SLIDES.
D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS CONSIDERED DURING THE LAST 6 WEEKS OF THE 18-WEEK COURSE.

DURING THE FIRST 3 WEEKS OF THE MUSIC PORTION, TEENAGE MUSICAL LIKES AND DISLIKES ARE DISCUSSED. ELEMENTS CHARACTERISTIC OF "ROCK" MUSIC, DIXIELAND, AND AMERICAN FOLK MUSIC ARE INVESTIGATED.

ONE WEEK IS GIVEN TO THE STUDY OF DANCE. AFRICAN AND MODERN DANCE ARE COMPARED AND CONTRASTED. MODERN JAZZ BALLET AND CLASSICAL BALLET ARE COMPARED AND CONTRASTED.

ONE WEEK IS GIVEN TO A CONSIDERATION OF MOOD AS THE UNIVERSAL QUALITY OF MUSIC. HOW MUSIC MAKES US FEEL, MUSIC DESCRIBING WEATHER, MUSIC SUGGESTING BODIES OF WATER, AND NATURE'S SUPERNATURAL BEINGS ARE TOPICS CONSIDERED.

PART OF THE FINAL WEEK IS GIVEN TO A DISCUSSION OF DEATH AS PRESENTED THROUGH MUSIC IN RACHMANINOFF'S ISLE OF THE DEAD.

I. LOCATION:
A. MICHIGAN
B. TRENTON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, NEIL E. VAN RIPER
B. PROGRAM DIRECTOR, DONALD F. WEISE
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. APEX (APPROPRIATE PLACEMENT FOR EXCELLENCE IN ENGLISH): A NON-GRADED PHASE, ELECTIVE ENGLISH CURRICULUM WHICH CONTAINS AN ACCOUNT OF MAN AND HIS ARTS, FORMERLY HUMANITIES II. (ONE OF TWO HUMANITIES OFFERINGS INCLUDED IN THE APEX CURRICULUM)
B. COMPILED IN 1966. 4TH REVISED EDITION, 1970.
C. COST: $2.00
D. PRINTED. 266 PAGES. PUBLISHED BY THE U.S. OFFICE OF EDUCATION. PAGES 62 TO 69 DESCRIBE MAN AND HIS ARTS.

IV. CHARACTERISTICS OF THE PROGRAM:
A. THE NON-GRADED PHASE, ELECTIVE ENGLISH CURRICULUM OF WHICH THIS HUMANITIES COURSE IS A PART, RESULTS FROM 5 YEARS OF RESEARCH BY THE ENGLISH DEPARTMENT AT TRENTON HIGH SCHOOL. FUNDS WERE PROVIDED BY A TITLE III GRANT OF THE U.S. OFFICE OF EDUCATION.
B. GENERAL OBJECTIVES:
TO ACQUAINT THE STUDENT WITH CHARACTERISTICS OF MAJOR PERIODS IN THE DEVELOPMENT OF WESTERN THOUGHT AND THE EXPRESSION OF FEELING AS REVEALED THROUGH LITERATURE, PHILOSOPHY AND THE ARTS.
TO HELP STUDENTS SEE THE RELATIONSHIP BETWEEN ART AND THE PHILOSOPHY OF LIFE WHICH IT EXPRESSES.
TO HELP THE STUDENT DISCOVER THE RELATIONSHIP OF THE PAST TO THE PRESENT IN ORDER TO GIVE HIM A SENSE OF IDENTITY IN A WORLD WHICH TOO OFTEN SEEMS FRAGMENTED AND MEANINGLESS.
TO ENCOURAGE THE STUDENTS TO "LIVE AND TO CREATE, IN THE VERY MIDST OF THE DESERT." (CAMUS)
C. SUBJECT AREAS: HISTORY, DRAMA, POETRY, PHILOSOPHY, PAINTING, SCULPTURE, ARCHITECTURE, MUSIC
D. EMPHASIS: THE COURSE IS PART OF THE ENGLISH CURRICULUM
E. CHRONOLOGICAL APPROACH.
PRE-GREEK CULTURES. 1 WEEK
THE GOLDEN AGE OF GREECE. 5 WEEKS
ROME AND THE MIDDLE AGES. 2 WEEKS
RENAISSANCE AND THE RISE OF HUMANISM. 3 WEEKS
ROMANTIC AGE. 3 WEEKS
AGE OF ANXIETY. 4 WEEKS

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEACHER ELECTS TO TEACH THE COURSE. THE COURSE IN TURN IS SUBJECTED TO INTENSIVE CROSS-EXAMINATION FROM ALL INTERESTED STAFF MEMBERS SO THAT THEIR PROFESSIONAL CRITICISM MAY BE USED TO IMPROVE THE COURSE.
B. STUDENT ENROLLMENT: THE COURSE IS PART OF A NON-GRADED PHASE, ELECTIVE CURRICULUM. MUCH INDIVIDUALIZED GUIDANCE IS PROVIDED FOR THE STUDENT WITHIN THE COURSE AND REGARDING HIS CHOICE OF COURSES. MAN AND HIS ARTS IS CLASSIFIED AS PHASE 4 OR 5. A

PHASE REFERS TO THE DIFFICULTY AND COMPLEXITY OF SKILLS AND MATERIALS. PHASE 4 IS FOR STUDENTS WHO LEARN FAIRLY RAPIDLY AND HAVE GOOD COMMAND OF THE BASIC LANGUAGE SKILLS. PHASE 5 OFFERS A CHALLENGE TO STUDENTS WHO HAVE EXCELLENT CONTROL OF BASIC SKILLS AND WHO ARE LOOKING FOR STIMULATING ACADEMIC LEARNING EXPERIENCES.

C. CLASS ACTIVITIES ARE SUGGESTED
D. EXTRACURRICULAR ACTIVITIES ARE SUGGESTED
E. MEANS OF EVALUATING STUDENTS ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDED
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE: FILMS, TAPES, RECORDS, ART PRINTS
D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS STUDIED AS PART OF EACH HISTORICAL PERIOD. (SEE IV D ABOVE.) IT RECEIVES GREATEST EMPHASIS IN THE UNIT DEALING WITH THE ROMANTIC AGE. SOME ASPECTS OF ITS TREATMENT IN THAT PERIOD ARE AS FOLLOWS: A DISCUSSION OF NEO-CLASSIC AND ROMANTIC ART SLIDES AS AN INTRODUCTION TO THE MUSIC OF BEETHOVEN; THE "EROICA" SYMPHONY IN RELATION TO ITS TIMES; THE NATURE OF THE BYRONIC HERO THROUGH A STUDY OF RICHARD STRAUSS'S TONE POEM DON JUAN; ROMANTIC ELEMENTS IN TCHAIKOVSKY'S "PATHETIQUE" SYMPHONY, ESPECIALLY THE FINAL MOVEMENT; WAGNER'S MUSIC DRAMAS AS THE EMBODIMENT OF ROMANTIC IDEALS.

I. LOCATION:
A. MINNESOTA
B. ALBERT LEA

II. SCHOOL AND PROGRAM PERSCNNEL
A. PRINCIPAL, CURTIS E. MCCAMY
B. PROGRAM DIRECTOR, PAUL GOODWATURE
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES I (SYLLABUS)
B. REVISED IN 1970
C. COST NOT CITED
D. DITTO COPIED. 55 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVE:
TO STUDY THE HISTORY OF AMERICAN CULTURE.
C. SUBJECT AREAS: HISTORY, PAINTING, ARCHITECTURE, LITERATURE, SCULPTURE, MUSIC, ARTS AND SKILLS
D. EMPHASIS: HISTORY
E. CHRONOLOGICAL APPROACH.
MAJOR UNIT HEADINGS ARE AS FOLLOWS:
INTRODUCTION (PHILOSOPHY OF HISTORY; SURVEY OF EVENTS SINCE THE MIDDLE AGES)
I. EXPLORATION, DISCOVERY, COLONIZATION (5 WEEKS)
II. THE EARLY REPUBLIC (6 WEEKS)
III. THE NATIONAL PERIOD (6 WEEKS)
IV. RECONSTRUCTION PERIOD, GROWTH OF INDUSTRIAL ECONOMY, BLACK HISTORY SUPPLEMENT (8 WEEKS)
V. REFORM PERIOD (6 WEEKS)
VI. CONTEMPORARY AMERICA (7 WEEKS)
F. THE PROGRAM CENTERS ON AMERICAN HISTORY AND CULTURE. THE COURSE GUIDE CONSISTS MAINLY OF REFERENCE MATERIALS AND STATEMENTS OF GENERAL CONCEPTS TO BE PRESENTED.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT CITED
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE RESEARCH PAPERS, REPORTS, INFORMAL LECTURES AND DISCUSSIONS.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED ON AN ESSAY TEST FOR EACH UNIT. IT IS DESIGNED TO MEASURE THE STUDENT'S ASSIMILATION OF INFORMATION AND SKILLS, AND HIS ABILITY TO ASSOCIATE AND CORRELATE IDEAS IN EACH AREA OF STUDY.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE LISTS OF BOOKS, DOCUMENTS, JOURNALS, FILMS, SLIDES, PRINTS, AND RECORDINGS FOR EACH OF THE FOLLOWING AREAS: HISTORY, PAINTING, ARCHITECTURE, SCULPTURE, LITERATURE, AND MUSIC.
D. APPENDIX: SPECIAL HISTORY AND SOCIAL SCIENCE STUDIES LISTED.

MUSIC ABSTRACT

ABOUT 3 DAYS EVERY 6 WEEKS ARE SPENT DISCUSSING AND LISTENING TO AMERICAN MUSIC. THE FOLLOWING SIX ASPECTS ARE STUDIED IN CONJUNCTION WITH EACH OF THE 6 UNITS: (NOT INTENDED TO CORRESPOND TO CHRONOLOGICAL CONCEPT OF THE UNIT)

UNIT I. EXPLORATION, DISCOVERY, COLONIZATION

MUSIC OF THE NEW ENGLAND PURITANS AND GERMAN MORAVIANS IS CONTRASTED. SHAPE NOTE MUSIC, THE ECCENTRICITIES OF PURITAN PSALM SINGING, MORAVIAN MASTERY OF ORGAN BUILDING, AND CLASSICAL EUROPEAN INFLUENCES ON THE MORAVIANS ARE STUDIED. WORKS BY BILLINGS AND HOPKINSON ARE PLAYED. BENJAMIN FRANKLIN'S GLASS HARMONICA IS EXPLAINED AND MOZART'S ADAGIO FOR GLASS HARMONICA IS PLAYED.

UNIT II. EARLY REPUBLIC

FOLK MUSIC IS DEFINED AND STUDIED. RECORDINGS ARE USED TO ILLUSTRATE OLD WORLD CONNECTIONS WITH AMERICAN FOLK MUSIC AND DISTINCTIONS BETWEEN REGIONAL VARIANCES WITHIN AMERICAN FOLK MUSIC. TYPES OF FOLK MUSIC STUDIED: NATIVE INDIAN, MOUNTAIN, NEGRO SPIRITUAL, PRISON SONGS, COWBOY SONGS, WORK SONGS, AND MODERN FOLK SONGS. SOME FOLK ARTISTS HEARD ON RECORDINGS ARE WOODY GUTHRIE, CARL SANDBURY, PETE SEEGER, ODETTA, LEADBELLY, BLIND LEMON JEFFERSON, AND JOSH WHITE, SUSAN REED, JEAN RITCHIE, AND JOAN BAEZ.

UNIT III. NATIONAL PERIOD

MUSIC OF THE CIVIL WAR WITH EMPHASIS ON COMPOSERS DAN EMMET, GEORGE F. ROOT, PATRICK GILMORE, AND STEPHEN FOSTER. A STUDY OF THE MINSTREL SHOW ILLUSTRATES THE BEGINNING OF THE DEVELOPMENT OF AMERICAN MUSICAL THEATRE.

UNIT IV. RECONSTRUCTION PERIOD AND BLACK HISTORY

SINCE MANY AMERICAN ART FORMS WERE INFLUENCED GREATLY BY EUROPEAN ORIGINALS IN THE 1800'S, DISCUSSION IS GIVEN TO THE DIVISION OR "SPLIT" THAT OCCURED WITHIN AMERICAN MUSIC EARLY IN ITS FORMATION. BASIC CONTROVERSY: WHICH IS BETTER, TRUE NATIVE MUSIC OR THE "CULTURAL" (EUROPEAN-INFLUENCED, AMERICAN-COMPOSED) MUSIC? RECORDINGS OF WORKS BY HORATIO PARKER, CHARLES GRIFFES, EDWARD MACDOWELL, WILLIAM HENRY FRY, AND LOUIS MOREAU GOTTSCHALK ARE PLAYED AND DISCUSSED.

UNIT V. REFORM PERIOD

A STUDY OF THE ORIGIN AND DEVELOPMENT OF JAZZ INCLUDES DISCUSSION OF ITS MELODY, RHYTHM, TONE COLOR, FORM, AND HARMONY. TYPES INCLUDE DIXIELAND, RAGTIME, BLUES, BOOGIE WOOGIE, SWING, BEBOP, COOL JAZZ, PROGRESSIVE JAZZ, AND NEW JAZZ.

UNIT VI. CONTEMPORARY AMERICA

BROADWAY MUSICALS. A BRIEF HISTORY OF THE AMERICAN MUSICAL THEATRE INCLUDES THE MUSIC OF IRVING BERLIN, JEROME KERN, GEORGE GERSHWIN, COLE PORTER, RICHARD ROGERS, LERNER AND LOEWE, AND LEONARD BERNSTEIN. CURRENT BROADWAY STAGE SELECTIONS ARE ALSO INCLUDED. OTHER COMPOSERS STUDIED: AARON COPLAND, RANDALL THOMPSON, SAMUEL BARBER, CHARLES IVES, LEONARD BERNSTEIN, AND WALTER PISTON.

NO ATTEMPT AT IN-DEPTH STUDY. THE EFFORT IS TO BROADEN THE VIEW AND STIMULATE INTEREST IN THE TOTAL AMERICAN CULTURE. STUDENTS DO NOT HAVE TEXTS ON AMERICAN MUSIC. INFORMATION IS SUPPLIED THROUGH LECTURE, CLASS LISTENING, OUTSIDE READING, AND REQUIRED OUTSIDE LISTENING FOR WHICH LIBRARY RESOURCES ARE AVAILABLE.

I. LOCATION:
A. MINNESOTA
B. EDINA

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY: MARIE WYATT, LOWELL MCCARTHY, VERNON JENSEN

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1968
C. COST NOT CITED
D. MIMEOGRAPHED. 30 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: LITERATURE, ART, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
THE COURSE IS DIVIDED INTO 3 SECTIONS OR THEMES: I) MAN THE HERO AND SOCIETY (1ST SEMESTER); II) MAN AND HIS GODS (3RD QUARTER); III) MAN AND HIS CHALLENGE (4TH QUARTER).
THE COURSE GUIDE CONTAINS THE FOLLOWING MATERIALS FOR EACH SECTION OR THEME: A LIST OF LECTURE TOPICS, CORRESPONDING MOVIES AND READINGS, A PARAGRAPH DESCRIBING EACH MAJOR LITERARY WORK, AND SEVERAL PAGES OF BIBLIOGRAPHY.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. ADDITIONAL FEATURES OF THE GUIDE: BIBLIOGRAPHY INCLUDING BOOKS, PERIODICALS, FILMSTRIPS.

MUSIC ABSTRACT

STUDIES INCLUDED IN THIS COURSE ILLUSTRATE THE ACTIONS OF DIFFERENT TYPES OF HEROES AND ANTIHEROES, AND ATTEMPT TO DEFINE THE INTERACTION BETWEEN A HEROIC CHARACTER AND HIS SOCIETY. THE STUDENT IS THEN ASKED TO VIEW HIS PERSONAL RELATIONSHIP WITHIN HIS OWN SOCIETY. FURTHER STUDIES ARE DESIGNED TO ENABLE THE STUDENT TO FORM PERSONAL CONCEPTS OF A GOD OR GODS. FINALLY, WITH INCREASED KNOWLEDGE OF HIMSELF, HIS CAPABILITIES AND LIMITATIONS, THE STUDENT BEGINS TO CONSIDER CERTAIN CHALLENGES OF THE FUTURE.

MUSIC TOPICS STUDIED IN RELATION TO EACH SECTION OR THEME APPEAR IN THE COURSE GUIDE AS FOLLOWS: THEME I) MAN THE HERO AND SOCIETY: THE HERO IN MUSIC. A FILM ON PICASSO AND STRAVINSKY IS SHOWN IN THIS SECTION. THEME II) MAN AND HIS GODS: MUSIC FROM FAUST. THEME III) MAN AND HIS CHALLENGE: EDINA HIGH SCHOOL CHOIR AND BAND PERFORMANCES.

BIBLIOGRAPHY PERTAINING TO EACH THEME INCLUDES BOOKS ON MUSIC.

I. LOCATION:
A. MISSOURI
B. COLUMBIA

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, KENNETH E. CLARK
B. PROGRAM DIRECTOR, CONRAD STAWSKI
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES PROGRAM
B. MATERIALS COMPILED FROM 1963 TO 1971
C. COST NOT CITED
D. DITTO COPIED AND MIMEOGRAPHED. 96 PAGES.
NOT A FORMAL COURSE GUIDE.

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVE:
TO EXAMINE THE FOLLOWING PRINCIPLES WHICH UNDERLIE ART: SUBJECT --ITS SOURCES IN MAN'S ENVIRONMENT AND IN HIS EXPERIENCES; FUNCTION OF AND SIGNIFICANCE IN ART; MEDIUM AS IT PRODUCES OR CONDITIONS ART; ELEMENTS WHICH GIVE SHAPE AND FORM TO ART; THE ORGANIZATION OF THESE ELEMENTS; PERSONAL AND ENVIRONMENTAL OR HISTORICAL FACTORS WHICH PRODUCE STYLE; AND JUDGMENT IN ART.
C. SUBJECT AREAS: PAINTING, SCULPTURE, ARCHITECTURE, DRAMA, LITERATURE, MUSIC, AND OTHERS SUCH AS WORLD RELIGIONS
D. EMPHASIS: LITERATURE AND THE VISUAL ARTS
E. ELEMENTS APPROACH.
BASED ON THE STATE CURRICULUM GUIDE, THE ALLIED ARTS: A HIGH SCHOOL HUMANITIES GUIDE FOR MISSOURI (PUBLICATION #128G, 1965), AND THE TEXT, THE HUMANITIES, BY DUDLEY AND FARICY (NEW YORK: MCGRAW-HILL BOOK CO., 1960), THIS COURSE PRESENTS A STUDY OF THE ESTHETIC ASPECTS BASIC TO VARIOUS ARTS. THE FUNDAMENTAL ELEMENTS OR "ESTHETIC" APPROACH IS MODIFIED AND EXPANDED WITH SUCH VARIATIONS AS HISTORICAL SURVEYS (BEGINNING WITH GREEK CIVILIZATION), "TYPES" STUDIES, AND "IDEAS" OR CONCEPTS PURSUITS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A TEAM OF 2 ENGLISH TEACHERS
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE GUEST LECTURERS, AND THE USE OF FILMS, FILMSTRIPS, SLIDES, TAPES, AND RECORDS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT PERFORMANCES, AND FIELD TRIPS UTILIZING LOCAL RESOURCES SUCH AS THE UNIVERSITY OF MISSOURI ARCHEOLOGICAL MUSEUM, ART MUSEUMS IN ST. LOUIS AND KANSAS CITY, AND FACILITIES AT STEPHENS COLLEGE.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDE PROJECTS WHICH INVOLVE THE STUDENT DIRECTLY IN THE ART MEDIUM, SUCH AS WRITING FILM SCRIPTS AND DIRECTING THE FILM; MAKING ETCHINGS, ENGRAVINGS, LITHOGRAPHS, WOODCUTS, AND COLLAGES; COMPILING SCRAPBOOKS OF VARIOUS ARCHITECTURAL STYLES; AND COMPOSING SONGS OR OTHER MUSICAL WORKS.

B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE LECTURE OUTLINES, INSTRUCTIONAL PACKAGES, SUGGESTIONS FOR ENRICHMENT PROJECTS, AND REVIEW TESTS.
D. NO APPENDICES

MUSIC ABSTRACT

NOT A FORMAL COURSE GUIDE, MATERIALS FOR THIS PROGRAM CONSIST OF OUTLINES AND REFERENCE INFORMATION COMPILED DURING THE PAST 7 OR 8 YEARS. AS SUCH, THEY DO NOT REPRESENT THE CONTENT OF ANY ONE YEAR'S WORK, NOR DO THEY SHOW ANY PARTICULAR SEQUENCE.

THE FOLLOWING TYPES OF MATERIAL PERTAIN TO MUSIC AND THEREBY REFLECT ITS ROLE IN THE PROGRAM: 1) AN OUTLINE OF A CHAPTER DEALING WITH THE ELEMENTS OF MUSIC, EXPLAINING TERMS SUCH AS RHYTHM, METER, TEMPO, MELODY, TIMBRE, TONALITY, SCALES, INTERVALS, HARMONY, AND FORM, AND CITING MUSICAL WORKS WHICH ILLUSTRATE THESE ELEMENTS; 2) A SHEET OUTLINING VARIOUS ASPECTS OF IMPRESSIONISM AND THE WORKS OF CLAUDE DEBUSSY; AND 3) A LIST OF ENRICHMENT ACTIVITIES SUCH AS THE COMPOSITION OF BALLADS, ELECTRONIC MUSIC, THEMES AND VARIATIONS, AND OTHER FORMS WHICH ILLUSTRATE PARTICULAR HISTORICAL STYLES.

MUSIC IS STUDIED IN RELATION TO VARIOUS WORLD RELIGIONS, AND THE USE OF MUSIC RECORDINGS IS COMBINED WITH SLIDE SEQUENCES AND THE READING OF PROSE AND POETRY.

I. LOCATION:
A. MISSOURI
B. FLORISSANT

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, RICHARD DUVALL (FINE ARTS DEPARTMENT CHAIRMAN)
C. PROGRAM FACULTY: MRS. PATRICIA O'NEIL, VISUAL ART;
MR. JERRY COX, LITERATURE; MR. NICK BRIDGES, MUSIC;
MR. RICHARD DUVALL, THEATRE

III. COURSE GUIDE DESCRIPTION:
A. ALLIED ARTS
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. DITTO COPIED. 16 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. MAJOR EMPHASES:
ORAL AND WRITTEN VERBALIZATION, A PROCESS IN WHICH STUDENTS ARE GIVEN TERMS OR CONCEPTS WITH WHICH TO DESCRIBE WORKS OF ART.
RECOGNITION OF SINGLE EXAMPLES OF STYLE WHICH ARE OUTSTANDING EXAMPLES OF THEIR FORMS.
FORMULATION OF AESTHETIC JUDGMENTS, AN ON-GOING PROCESS REQUIRING THE UNDERSTANDING AND USE OF STYLISTIC TERMS OR CONCEPTS.
INDEPENDENT STUDY WHICH FIRST EMPLOYS SPECIFIED, INDIVIDUAL, GUIDED ASSIGNMENTS THROUGH FLOW CHARTS, AND THEN LEADS TO INDEPENDENT GROUP ACTIVITY.
C. SUBJECT AREAS: ART, LITERATURE, MUSIC, THEATRE
D. AREAS RECEIVE EQUAL EMPHASIS
E. ELEMENTS APPROACH.
THE RELATED ARTS COURSE IS AN INTERDISCIPLINARY APPROACH TO THE HUMANITIES IN WHICH RECOGNITION OF STYLE IS THE MAJOR CONSIDERATION. COURSE MATERIALS CONSIST OF A BRIEF DESCRIPTION OF THE PROGRAM, AND A COPY OF ONE OF THE STYLE PERIOD PACKAGES. THE STUDENT IS PROVIDED WITH THESE PACKAGES FOR EACH OF 6 STYLE PERIODS, (GREEK, MIDDLE AGES, RENAISSANCE, 17TH CENTURY, 18TH CENTURY, 19TH CENTURY). THE FLOW CHARTS IN EACH PACKAGE GUIDE THE STUDENT THROUGH SPECIFICALLY SELECTED MATERIAL FROM WHICH HE CAN MAKE AN ORAL REPORT TO THE SPECIALIST TEACHER.

THE SAMPLE PACKAGE WHICH DEALS WITH THE 17TH CENTURY CONTAINS THE FOLLOWING INFORMATION: MATERIALS (WORKS STUDIED IN EACH SUBJECT AREA); TOPICS FOR INDEPENDENT STUDY; OBJECTIVE OF THE UNIT (ABILITY OF THE STUDENT TO DESCRIBE 17TH CENTURY STYLE USING SPECIFIC TERMS); AND 13 FLOW CHARTS FOR STUDENT GUIDANCE TO SPECIFIC READINGS AND ACTIVITIES IN EACH SUBJECT AREA.

F. THE PROGRAM EMPHASIZES INDEPENDENT STUDY

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM OF 4 SPECIALISTS. THE TEAM MEETS FOR ONE PERIOD DAILY TO PLAN, ORGANIZE, AND EVALUATE.
B. STUDENT ENROLLMENT NOT DESCRIBED

C. CLASS ACTIVITIES INCLUDE THE DISCUSSION OF READINGS AND ACTIVITIES SUGGESTED FOR INDEPENDENT STUDY.
THE CLASS MEETS FOR 1 HOUR EACH DAY OF THE WEEK, AND 1 ADDITIONAL HOUR EVERY OTHER DAY.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSRTACT

STYLE RECOGNITION IS STRESSED IN THE STUDY OF MUSIC AND THE OTHER SUBJECT AREAS OF THIS ALLIED ARTS COURSE.

IN THE ONE STYLE PERIOD "PACKAGE" PROVIDED FOR STUDY OF THE 17TH CENTURY, SELECTED REFERENCES TO MUSIC ARE AS FOLLOWS: SELECTIONS FROM HANDEL'S MESSIAH AND WAIER MUSIC ARE CITED AS MAJOR WORKS; 2 FLOW CHARTS PROVIDING REFERENCES FOR THE STUDENT'S INDEPENDENT STUDY PERTAIN TO THE TOPICS, "BAROQUE STYLE IN 17TH CENTURY MUSIC," AND "BACH AND HANDEL--A COMPARISON AND CONTRAST." REFERENCES CONSIST OF 9 BOCKS ON THE HISTORY AND APPRECIATION OF MUSIC, AND RECORDINGS OF SEVERAL 17TH AND 18TH CENTURY MUSICAL CCMPOSITICNS. AMONG THE BOOKS ARE D. J. GROUT'S HISIORY OE WESIERN MUSIC (NEW YCRK: NORTON, 1960); HOMER ULRICH'S MUSIC: A DESIGN EOR LISIENING (NEW YORK: HARCOURT, BRACE, 1957); AND HUGO LEICHTENTRITT'S MUSIC, HISIORY, AND IDEAS (MASSACHUSETTS: HARVARD UNIVERSITY PRESS, 1938). AMONG THE SUGGESTED RECORDINGS ARE BAROQUE SONATAS AND FANFARES FOR BRASS, BACH'S PASSACAGLIA AND FUGUE IN C MINOR, AND WORKS BY TELEMANN, CCUPERIN, AND SCHEIN.

160

I. LOCATION:
A. MISSOURI
B. BALLWIN

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, GERALD MONTGOMERY
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY, MRS. ANEITA C. CADDIGAN, MUSIC. OTHERS NOT CITED.

III. COURSE GUIDE DESCRIPTION:
A. ALLIED ARTS COURSE OF STUDY
B. COMPILED IN 1970
C. COST NOT CITED
D. DUPLICATED. 3 PAGES. ALSO, AN 8-PAGE BROCHURE.

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1967
B. GENERAL OBJECTIVES:
TO FURTHER ONE'S ENJOYMENT OF THE ARTS AND DEEPEN ONE'S CAPACITY FOR RESPONDING TO EXPERIENCE.
TO EXPRESS FEELINGS AND IDEAS IN HONEST, CLEAR LANGUAGE.
TO REALIZE THAT TASTE IN THE ARTS DEPENDS UPON CHOICE.
C. SUBJECT AREAS: MUSIC, ART, LITERATURE, DRAMA, PHILOSOPHY
D. AREAS RECEIVE EQUAL EMPHASIS
E. ELEMENTS APPROACH.
COURSE CONTENT OF THE FIRST SEMESTER INCLUDES AN INTRODUCTION DEALING WITH THE "GOOD LIFE," FOLLOWED BY A STUDY OF THE PRINCIPLES AND ELEMENTS OF ART, MUSIC, LITERATURE AND DRAMA. STUDENTS CONSIDER THE FOLLOWING TOPICS: 1) THEIR SENSE PERCEPTION (SEEING, HEARING, ETC.), 2) SEARCH FOR PERSONAL IDENTITY, 3) INTROSPECTION AS A QUALITY IN LIFE, AND 4) MATERIAL ASPECTS OF THE "GOOD LIFE." THE ELEMENTS OF LINE, RHYTHM, FORM, COLOR, VARIETY, AND ORGANIC UNITY ARE PRESENTED ONE BY ONE; A SINGLE WORK OF ART, MUSIC, LITERATURE, AND DRAMA IS USED TO ILLUSTRATE THE MEANING OF EACH ELEMENT.
COURSE CONTENT OF THE SECOND SEMESTER CENTERS ON THE CONCEPTS OF SUBJECT, SYMBOL, STYLE, AND MEDIUM. WORKS OF VISUAL ARTISTS, COMPOSERS, AUTHORS, AND DRAMATISTS OF THE FOLLOWING PERIODS ARE STUDIED: 1) SCIENCE FICTION, THE WORLD OF TOMORROW; 2) GLOBAL VILLAGE OF MACLUHAN, STUDIED AS A SHORT TRANSITION BACK TO THE PRESENT; 3) CONTEMPORARY; 4) 19TH CENTURY, ROMANTIC, IMPRESSIONISTIC; 5) 18TH CENTURY, CLASSICAL; 6) BAROQUE; 7) RENAISSANCE; 8) MEDIEVAL. CONCLUDING THE SEMESTER IS A STUDY OF MAN'S RESPONSIBILITY TO MAN, AND THE SEARCH FOR MEANING OR PURPOSE.
F. AN ALLIED ARTS--HUMANITIES PROGRAM

V. MANNER IS WHICH PROGRAM IS HANDLED:
A. A TEAM OF 5 TEACHERS
B. STUDENT ENROLLMENT:
1. SENIORS. A HETEROGENEOUS GROUPING OF 72 STUDENTS
2. PREREQUISITES NOT CITED
3. ELECTIVE
C. CLASS ACTIVITIES ARE DESCRIBED.
1ST SEMESTER, A HUMANITIES BANQUET. A THEME IS SELECTED BY THE STUDENTS, AND A SPECIAL PROGRAM WITH DECORATIONS AND MENU IS PRESENTED.

DURING THE 2ND SEMESTER STUDENTS BECOME INVOLVED IN ONE LARGE IN-DEPTH PROJECT, OR 2 OR 3 SMALLER ONES. THE WORK IS TO BE COMPLETED OUTSIDE OF CLASS, WITH STUDENTS ASSISTED BY THE FACULTY.
STUDENTS MEET DAILY WITH THE TEAM OF 5 TEACHERS, EITHER AS A COLLECTIVE GROUP OR IN TUTORIAL CLASSES AS THE SITUATION DEMANDS.

D. EXTRACURRICULAR ACTIVITIES HAVE INCLUDED 40 FIELD TRIPS IN THE PAST 2 YEARS. SEVERAL OF THESE ARE LISTED.
E. AT THE CONCLUSION OF THE COURSE, STUDENTS ARE EXPECTED TO COMPLETE THE FOLLOWING REQUIREMENTS:
1) LIST PRINCIPLES AND ELEMENTS IN EACH AREA GIVING SPECIFIC EXAMPLES OF EACH; 2) RECOGNIZE AND IDENTIFY CHARACTERISTICS OF EACH PERIOD; 3) RECOGNIZE SPECIFIC WORKS STUDIED DURING THE YEAR; AND 4) BE ABLE TO FORM, EXPRESS, AND JUSTIFY AN OPINION CONCERNING ANY GIVEN WORK OF ART.
F. FUTURE PLANS ARE IN PROGRESS FOR EXTENDING THE PROGRAM TO A DISTRICT-WIDE BASIS FOR 2 SENIOR AND 3 JUNIOR HIGH SCHOOLS.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS INCLUDED
D. NO APPENDICES

MUSIC ABSTRACT

ONE MUSICAL WORK IS USED TO ILLUSTRATE EACH OF THE FOLLOWING ELEMENTS: LINE, REFERRING TO MELODY; RHYTHM; OPEN, CLOSED, ROUND MUSICAL FORMS; COLOR, REFERRING TO INSTRUMENTATION; VARIETY, REFERRING TO MUSICAL DYNAMICS; ORGANIC UNITY REFERRING TO HARMONY AND ALL PREVIOUS ELEMENTS. A GROUP OF STUDENTS PRESENTED A UNIT ON ROCK AND SOUL MUSIC INVOLVING THE ELEMENTS OF LINE, RHYTHM, AND FORM.

DURING THE STUDY OF THE 8 PERIODS (LISTED ABOVE, IV D), STUDENTS ARE PROVIDED WITH UNI-PAKS WHICH INCLUDE GENERAL INFORMATION ABOUT THE PERIOD, BIOGRAPHICAL AND BIBLIOGRPHICAL INFORMATION, QUESTIONS FOR SELF EVALUATION, AND GENERAL OBJECTIVES, THINGS TO DO AND TO KNOW.

I. LOCATION:
A. MISSOURI
B. UNION

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, MARLIN O. NIENHUESER
B. PROGRAM DIRECTOR, EULA T. GOERS
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. ALLIED ARTS
B. COMPILED IN 1970
C. COST NOT CITED
D. 1 PAGE, TYPEWRITTEN. COURSE DESCRIPTION, NOT A COURSE GUIDE.

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO HELP THE STUDENT DEVELOP A NEW OR BETTER SELF-IMAGE IN HIS RELATIONSHIP TO HIS DAILY LIVING.
TO HELP THE STUDENT DEVELOP AN AESTHETIC AWARENESS OF THE CULTURAL AND NATURAL WORLD AROUND HIM.
TO HELP THE STUDENT TO ENRICH HIS LIFE BY DEVELOPING TECHNIQUES AND APPRECIATIONS THAT ARE APPROPRIATE TO HIS MATURITY.
TO ACQUAINT THE STUDENT WITH ALL THE ART FORMS--MUSIC, ART, THEATER, LITERATURE, ARCHITECTURE, AND DANCE--AND TO SHOW HOW THESE ARTS HAVE INFLUENCED MEN THROUGHOUT ALL AGES AND HOW THEY ARE RELATED TO ONE ANOTHER.
C. SUBJECT AREAS: MUSIC, ART, THEATER, LITERATURE, ARCHITECTURE, DANCE
D. AREAS RECEIVE EQUAL EMPHASIS
E. ELEMENTS APPROACH.
NO DESCRIPTION OF CONTENT ORGANIZATION

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. ONE TEACHER WHO IS PRIMARILY A MUSIC TEACHER.
B. STUDENT ENROLLMENT:
1. GRADE LEVEL NOT INDICATED
2. PREREQUISITES NOT CITED
3. 1 FULL YEAR; 1 CREDIT
C. CLASS ACTIVITIES NOT DESCRIBED
D. EXTRACURRICULAR ACTIVITIES INCLUDE LECTURES, TOURS, ART EXHIBITS AND CONCERTS AS A REQUIRED PART OF THE COURSE.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES OF THE COURSE DESCRIPTION.

MUSIC ABSTRACT

THE MUSIC OFFERING FOLLOWS THE TEXT AVENUES TO THE ARTS, BY LEON C. KAREL (MISSOURI: SIMPSON PUBLISHING CO., 1966).

IN ADDITION, A BRIEF HISTORY OF MUSIC IS PRESENTED. EMPHASIS IS PLACED ON A COMPARISON OF MUSICAL STYLES IN VARIOUS HISTORICAL PERIODS WITH COMPARABLE STYLES IN LITERATURE, PAINTING, AND THE OTHER ARTS OF THE SAME PERIODS.

I. LOCATION:
A. MONTANA
B. BILLINGS

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, RICHARD E. LAMBRECHT
C. PROGRAM FACULTY: RICHARD E. LAMBRECHT. OTHERS NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. DITTO COPIED. 7 PAGES
MATERIALS INCLUDE AN OUTLINE OF THE 1ST AND 3RD UNITS OF THE COURSE. THE TOTAL COURSE OUTLINE IS NOT AVAILABLE AT THIS TIME.

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: HISTORY, LITERATURE, PHILOSOPHY, MUSIC, ART
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
SCOPE: THE COURSE BEGINS WITH A STUDY OF PRIMITIVE MAN AND ENDS WITH ONE FULL QUARTER DEVOTED TO MODERN MAN. OCCIDENTAL IDEAS ARE EMPHASIZED. COURSE MATERIALS FOR ONLY 2 UNITS ARE AVAILABLE. THESE ARE AS FOLLOWS:
UNIT I. PRIMITIVE MAN. (INDIGENOUS ORIGINS OF LITERATURE, FROM 6500 B.C.; PREHISTORY; AND PRIMITIVE ART) STUDIES IN THIS UNIT CENTER ON EARLY AMERICAN INDIAN CULTURE.
UNIT III. SUMERIAN AND HEBREW LITERATURE. (THE DAWN OF RELIGION, 2000-100 B.C.)
FOR EACH UNIT, COURSE MATERIALS INCLUDE AN OUTLINE OF MAJOR TOPICS, AND A LIST OF OBJECTIVES AND RESOURCE MATERIALS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

A. NUMBER OF TEACHERS NOT INDICATED. RESOURCE PERSONS FREQUENTLY APPEAR.

B. STUDENT ENROLLMENT:
1. SENIORS
2. PREREQUISITE: STUDENTS OF AVERAGE OR ABOVE-AVERAGE ABILITY
3. THE COURSE IS TAKEN AS AN ALTERNATIVE TO HISTORY AND ENGLISH AT THE SENIOR LEVEL. GIVEN FOR 2 CREDITS IN HUMANITIES.

C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS AND FILMSTRIPS. EMPHASIS IS PLACED ON THE "DISCOVERY-APPROACH" TO LEARNING. THE CLASS MEETS IN A MODULAR SCHEDULE FOR 2 HOURS DAILY.

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO PLACES SUCH AS MUSEUMS AND HISTORICAL CENTERS.

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

MUSIC IS INCLUDED IN THIS CHRONOLOGICAL STUDY OF WESTERN MAN. COURSE OUTLINES ARE AVAILABLE FOR ONLY 2 UNITS WHICH DEAL WITH PRIMITIVE MAN AND SUMERIAN AND HEBREW LITERATURE; THEREFORE, SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

I. LOCATION:
A. MONTANA
B. GREAT FALLS

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR AND FACULTY, J. S. WOLFF

III. COURSE GUIDE DESCRIPTION:
A. COURSE IN HUMANITIES
B. COMPILED IN 1964
C. COST NOT CITED
D. MIMEOGRAPHED. 6 PAGES. ONLY THE FIRST SECTION OF THE COURSE IS DESCRIBED IN THE MATERIALS AVAILABLE.

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1964
B. GENERAL OBJECTIVES:
TO PREPARE THE STUDENTS FOR COLLEGE NEEDS.
TO EXPOSE THE STUDENTS TO AN UNDERSTANDING OF THEIR CULTURAL HERITAGE.
C. SUBJECT AREAS: ARCHITECTURE, PAINTING, LITERATURE, MUSIC, HISTORY, PHILOSOPHY.
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
ONLY THE GREEK AND ROMAN CIVILIZATIONS ARE OUTLINED IN THE COURSE MATERIALS. OTHER PERIODS ARE INCLUDED IN THE HUMANITIES COURSE.
<u>GREEK CIVILIZATION</u>
ARCHITECTURE: PARTHENON; TEMPLES OF PAESTUM; ERECHTHEUM
PAINTING: VASES. (ART WHICH ILLUSTRATES GREEK MYTHOLOGY).
KEATS' <u>ODE ON A GRECIAN URN</u>.
LITERATURE: AESCHYLUS, EURIPIDES, SOPHOCLES, HOMER, AESOP'S <u>FABLES</u> AND LATER USE OF THE FABLE.
MUSIC: (SEE MUSIC ABSTRACT ON THE FOLLOWING PAGE.)
HISTORY: CITY-STATE GOVERNMENT; CONTRAST OF ATHENIAN DEMOCRACY WITH SPARTA'S MILITARY AUTOCRACY. DISCUSSION OF WORKS BY THUCYDIDES AND HERODOTUS.
PHILOSOPHY: BASIC IDEAS AND INFLUENCE OF PLATO, SOCRATES, AND ARISTOTLE. STUDY OF EPICURUS.
<u>ROMAN CIVILIZATION</u>
ARCHITECTURE: TROJAN'S COLUMN; HADRIAN'S VILLA AND MAUSOLEUM; FORO ROMANO; FLAVIAN AMPHITHEATER.
ART: LAOCAON, DERIVATIVES FROM THE GREEK, PAINTING AT POMPEII.
LITERATURE: WORKS BY MANNIX, SUETONIUS, CAESAR, LYTTON, VIRGIL.
PHILOSOPHY: MARCUS AURELIUS.
F. THE PROGRAM FEATURES ABUNDANT USE OF SLIDES, RECORDINGS, FILMS, AND REALIA. IN AN ISOLATED PIONEER AREA OF MONTANA, STUDENTS BENEFIT FROM THE TEACHER'S PERSONAL COLLECTION OF BOOKS, SLIDES, MUSEUM-TYPE PIECES, AND ART REPRODUCTIONS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. ONE TEACHER FOR ALL AREAS
B. STUDENT ENROLLMENT:
1. SENIORS. FROM 15 TO 20 STUDENTS IN EACH OF 2 CLASSES.
2. PREREQUISITES NOT CITED
3. ELECTIVE AND GIVEN FOR CREDIT

C. CLASS ACTIVITIES INCLUDE CLASS DISCUSSIONS, WRITING ASSIGNMENTS SUCH AS AN ORIGINAL FABLE, AND EXPOSURE TO MATERIALS RELATED TO CLASS STUDIES.
D. EXTRACURRICULAR ACTIVITIES INCLUDE AN "OPEN HOUSE" VISIT TO THE TEACHER'S HOME AND ACCESS TO HIS PERSONAL COLLECTION OF ART WORKS.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED. PRESENT TEACHER WHO FOUNDED THE PROGRAM HOPES TO INVOLVE MORE TEACHERS IN IT.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDE A LIST OF 30 TOPICS FOR DISCUSSION OR EXAMINATION
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS: A LIST OF TEXTS
D. NO APPENDICES

MUSIC ABSTRACT

WITH THE STUDY OF GREEK CIVILIZATION, THE FOLLOWING WORKS ARE CONSIDERED: CHERUBINI'S MEDEA; GLUCK'S ORFEO; RAVEL'S DAPHNIS ET CHLOE. COURSE MATERIALS ARE AVAILABLE FOR ONLY THE GREEK AND ROMAN PORTIONS OF THE COURSE. MUSIC, HOWEVER, IS INCORPORATED INTO ALL HISTORICAL PERIODS COVERED IN THIS HUMANITIES PROGRAM.

I. LOCATION
A. MONTANA
B. MISSOULA

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, ROGER F. EBLE
B. PROGRAM DIRECTOR, JOHN WHALEN
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES PROGRAM
B. DATE OF COMPILATICN NOT CITED
C. COST NOT CITED
D. PHOTO COPIED. 2 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. NO SUBJECT AREAS ARE INDICATED. TOPICS DEAL WITH ART, MUSIC, LITERATURE, AND HISTORY
D. AREAS RECEIVE EQUAL EMPHASIS
E. JUNIOR PROGRAM, THEMATIC APPROACH. SENIOR PROGRAM, CHRONOLOGICAL APPROACH.
THE COURSE OUTLINE CONSISTS OF A LIST OF FILMS SHOWN IN RELATION TO THE FOLLOWING TOPICS:
JUNIOR YEAR: AMERICAN HUMANITIES.
1ST QUARTER, AMERICAN CULTURE AND ITS PROBLEMS.
2ND QUARTER, ART MEDIA
3RD AND 4TH QUARTERS, ARTISTS AND THEIR WORKS.
SENIOR YEAR: (CHRCNOLOGICAL SURVEY)
1ST QUARTER, GREECE AND ROME.
2ND QUARTER, 15TH TO THE 18TH CENTURIES.
3RD QUARTER, 18TH TO THE 20TH CENTURIES.
4TH QUARTER, 20TH CENTURY.
F. THROUGH THE USE OF FILMS, THE STUDENTS ARE PRESENTED WITH VALUES.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. THE PROGRAM IS DIRECTED BY THE ENGLISH DEPARTMENT CHAIRMAN, AND CONSISTS OF FILM VIEWING (90% OF TOTAL CLASS TIME) AND STUDENT OR GUEST PRESENTATIONS (10% OF TOTAL CLASS TIME).
B. STUDENT ENROLLMENT:
1. JUNIORS, SENIORS
2. PREREQUISITES NOT CITED
3. ELECTIVE
C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS AND STUDENT OR GUEST PRESENTATIONS. THE CLASS MEETS ONE DAY A WEEK.

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. THERE ARE NO TESTS FOR STUDENT EVALUATION

F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE

MUSIC ABSTRACT

THE COURSE CONSISTS PREDOMINANTLY OF FILM PRESENTATIONS. FILM TOPICS DEALING SPECIFICALLY WITH MUSIC ARE AS FOLLOWS.

JUNIOR YEAR (AMERICAN CULTURE): MODERN MUSIC. JAZZ IN THE CONCERT HALL.

SENIOR YEAR (CHRONOLOGICAL SURVEY): INTRODUCTION TO ART, MUSIC, AND ARCHITECTURE THROUGH THE AGES. BERNSTEIN-MOZART PIANO MUSIC. FORMS OF INSTRUMENTAL MUSIC. AUSTRIA, CRADLE OF MUSIC. BEETHOVEN AND HIS MUSIC. RECITAL: SCHUBERT AND MENDELSSOHN. THE SCHUMANN STORY. SWAN LAKE. TSCHAIKOWSKY STORY. BERNSTEIN-TRIBUTE TO SIBELIUS. DISCOVERING MUSIC OF AFRICA. STORY OF CHAMBER MUSIC. RECITAL: SCHUBERT, MENDELSSOHN, HEIFITZ, PIATAGORSKY.

I. LOCATION:
  A. NEW JERSEY
  B. ATLANTIC CITY

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, ROBERT C. HEATH (CHAIRMAN OF FINE AND INDUSTRIAL ARTS)
  C. PROGRAM FACULTY: MR. HEATH, MR. R. WILLIAMS, MRS. GERARD, MRS. STIERHAM, MR. GICAS, MR. LUTERMAN, MISS FRENCH, MR. OPPECKER, MR. RODMAN, MR. DAVIES

III. COURSE GUIDE DESCRIPTION:
  A. INTRODUCTION TO THE HUMANITIES
  B. DATE OF COMPILATION NOT CITED
  C. COST NOT CITED
  D. MIMEOGRAPHED. 4 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    TO ACQUAINT THE STUDENTS WITH BASIC AESTHETIC VALUES.
    TO REACH STUDENTS WHOSE ACADEMIC PROGRAM DOES NOT INCLUDE AN ARTS ELECTIVE.
    TO STIR THE STUDENTS' AWARENESS OF THE ARTS THAT SURROUND THEM, HOPING TO ESTABLISH STANDARDS BY WHICH THEY MAY JUDGE ART.
    TO GENERATE A CLOSER RELATIONSHIP BETWEEN SCHOOL, COMMUNITY, AND CITY LEADERS IN THE ARTS, RELIGION, POLITICS, AND THE ENTERTAINMENT WORLD.
    TO AFFORD A FULLER USE OF THE FACULTY'S TALENT FOR A COMMON CAUSE, AND THEREBY TO PROMOTE INTERDEPARTMENTAL COOPERATION.
  C. SUBJECT AREAS: MUSIC, ART, RELIGIONS, DRAMA, COMMUNICATION ARTS, CRAFTS, ARCHITECTURE
  D. AREAS ARE PRESENTED WITH EQUAL EMPHASIS
  E. A FORM OF THEMATIC AND ELEMENTS APPROACH.
    COURSE MATERIALS INCLUDE AN OUTLINE OF CLASS ACTIVITIES FOR THE FOLLOWING TOPICS: I. INTRODUCTION. II. VISUAL RESPONSE. III. AUDIO RESPONSE (MUSIC, LITERATURE). IV. TACTILE RESPONSE. V. ARCHITECTURE. VI. THE CITY AS ENVIRONMENTAL ART. VII. THE DRAMATIC EXPERIENCE. VIII. THE FILM EXPERIENCE. IX. TELEVISION AS AN ART FORM. X. THE DANCE AS A MEANS OF EXPRESSION. XI. OPERA TODAY. XII. ADVERTISING AS AN ART FORM. XIII. FUNCTIONAL ARTS. XIV. PRESENTATION OF STUDENT PROJECTS. XV. COMPARATIVE RELIGIONS.

    THE TEXT AVENUE TO THE ARTS, BY LEON C. KAREL (MISSOURI: SIMPSON PUBLISHING CO., 1966) IS USED.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM TEACHING
  B. STUDENT ENROLLMENT NOT DESCRIBED. A ONE-SEMESTER COURSE.

  C. CLASS ACTIVITIES INCLUDE GUEST SPEAKERS, DISCUSSIONS, ORAL READINGS, STUDENT PRESENTATIONS, AND THE USE OF FILMS, SLIDES, AND RECORDINGS.

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED. EVALUATION INDICATED IN TERMS OF "PASS" OR "FAIL."
F. FUTURE PLANS INCLUDE THE POSSIBILITY OF DEVELOPING A 4-YEAR COURSE IN THE HUMANITIES.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

ACCORDING TO THE COURSE OUTLINE, MUSIC ENTERS THE PROGRAM WITH THE STUDY OF THE FOLLOWING TOPICS: (ALL TOPICS ARE LISTED ABOVE, IV E)
AUDIO RESPONSE. CONTEMPORARY MUSIC (SERIOUS AND "POP"). THE LYRICS OF FOLK AND ROCK MUSIC.
OPERA TODAY. THE HISTORY OF OPERA. OPERETTAS AND BROADWAY SHOWS.

I. LOCATION:
A. NEW JERSEY
B. AUDUBON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR AND FACULTY, MISS EVELYN E. WHITE (ENGLISH DEPARTMENT CHAIRMAN)

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1969
C. COST NOT CITED
D. DITTO COPIED. 9 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1969
B. GENERAL OBJECTIVES:
TO DISCOVER MEANING IN EXISTENCE.
TO UNITE, TO EXTEND AND TO EXPAND LEVELS OF UNDERSTANDING.
TO RECOGNIZE THAT VARIETY AND INDIVIDUAL AND COLLECTIVE DIFFERENCES MAY ENRICH THE UNITY OF THE FAMILY OF MAN.
C. SUBJECT AREAS: WRITING, PAINTING, MUSIC, ARCHITECTURE, FILMS
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
VARIOUS FACETS OF HUMAN EXISTENCE ARE STUDIED IN RELATION TO THE FOLLOWING THEMES:
1ST QUARTER--ASPECTS OF MAN: PATTERNS OF MAN IN SEARCH OF PLACE AND SIGNIFICANCE
2ND QUARTER--ASPECTS OF MAN: LOVE
3RD QUARTER--ASPECTS OF MAN: SUFFERING
4TH QUARTER--ASPECTS OF MAN: HEROISM
THE COURSE GUIDE INCLUDES A LIST OF TEXTS, RECORDS, FILMS, ART WORKS, AND ESSAY TOPICS FOR EACH QUARTER.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. ONE TEACHER. VISITING LECTURERS.
B. STUDENT ENROLLMENT:
1. JUNIORS, SENIORS
2. PREREQUISITES NOT CITED
3. ELECTIVE
C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, SLIDES, AND RECORDINGS
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF DESCRIBING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

A. SUGGESTED ACTIVITIES INCLUDED

B. BIBLIOGRAPHY INCLUDED

C. REFERENCE MATERIALS INCLUDE LISTS OF RECORDS, TAPES, FILMS, PAINTINGS, AND TOPICS FOR STUDENT ESSAYS.

D. NO APPENDICES

MUSIC ABSTRACT

SELECTED MUSICAL WORKS STUDIED IN RELATION TO EACH THEME ARE AS FOLLOWS:

ASPECTS OF MAN: PATTERNS OF MAN IN SEARCH OF PLACE ANC SIGNIFICANCE. TOCCATA AND FUGUE IN D MINOR BY J. S. BACH. A NEW ENGLAND SYMPHONY, OR THREE PLACES IN NEW ENGLAND BY CHARLES IVES. TO THE VICTIMS OF HIROSHIMA BY KRZYSZTOF PENDERECKI.

ASPECTS OF MAN: LOVE. PASSION AND DEATH OF OUR LORD JESUS CHRIST ACCORDING TO SAINT LUKE, BY KRZYSZTOF PENDERECKI. EXCERPTS FROM CARMEN BY BIZET. "LIEBESTOD" FROM TRISTAN AND ISOLDE, BY RICHARD WAGNER.

ASPECTS OF MAN: SUFFERING. THE MASQUE OF JOB BY RALPH VAUGHAN WILLIAMS.

ASPECTS OF MAN: HEROISM. WAR REQUIEM BY BENJAMIN BRITTEN. TO THE VICTIMS OF HIROSHIMA BY KRZYSZTOF PENDERECKI. 1812 OVERTURE BY TSCHAIKOWSKY. THUS SPAKE ZARATHUSTRA BY RICHARD STRAUSS. A LECTURE ON JAZZ IS INCLUDED IN THIS QUARTER.

I. LOCATION:
A. NEW JERSEY
B. BERGENFIELD

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, DR. RICHARD C. ENGSBERG
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. MIMEOGRAPHED AND DITTO COPIED. 10 PAGES
NOT A COMPLETE COURSE GUIDE. 3 SAMPLE UNITS ARE AVAILABLE.

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: PHILOSOPHY, LITERATURE, MUSIC, ART
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC AND CHRONOLOGICAL APPROACH.
COURSE GUIDE IS BEING REVISED AND EXPANDED. THE 3 SAMPLE UNITS AVAILABLE DEAL WITH THE FOLLOWING TOPICS: I. THE NATURE OF MAN AND HIS BEING. (MAN, A COMPLEX AND VARIED BEING, IS EMPHASIZED AND VARIOUS ASPECTS OF HIS NATURE ARE EXPLORED AS THEY APPEAR AT DIFFERENT TIMES IN HISTORY; FOR EXAMPLE, 18TH CENTURY--RATIONAL VIEWS, 19TH CENTURY--ROMANTIC VIEWS, 20TH CENTURY--EXISTENTIAL VIEWS.) II. ROMANTIC VISION AND PHILOSOPHY. (STUDENTS EXAMINE THE LIFE AND IDEAS OF SCHOPENHAUER AS EXAMPLES OF ONE ROMANTIC'S APPROACH TO BASIC QUESTIONS OF PHILOSOPHY. SCHOPENHAUER'S VIEW ON THE NATURE OF MAN IS STUDIED IN RELATION TO THE STUDENT'S OBSERVATIONS OF CONTEMPORARY SOCIETY.) III. THE 18TH CENTURY. (A STUDY OF THE SOURCES OF MODERN THOUGHT IN THE ARTS AND IN LITERATURE.)
F. THE MOST IMPORTANT ASPECTS OF THE COURSE ARE THE ACTIVITIES WHEREBY THE STUDENTS ACTUALLY WORK WITH AND EXPERIENCE INTER-RELATED DISCIPLINES. ALL STUDENTS ARE FREE TO WORK IN THE ART AND MUSIC STUDIOS AS THEY DESIRE.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. ADDITIONAL FEATURES OF THE GUIDE:

A. SUGGESTED ACTIVITIES INCLUDE READINGS AND QUESTIONS FOR DISCUSSION, AND ASSIGNMENTS FOR ORAL REPORTS AND CLASS DISCUSSION CONCERNING 19TH CENTURY PHILOSOPHY.

B. BIBLIOGRAPHY INCLUDED

C. REFERENCE MATERIALS INCLUDE A LIST OF KEY FIGURES IN THE ARTS, AND SPECIFIC CREATIVE ACTIVITIES FOR THE STUDY OF 18TH CENTURY ARTS.

D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS STUDIED IN RELATICN TO EACH THEME OR CHRONOLOGICAL PERIOD. THE FOLLOWING REFERENCES TO MUSIC APPEAR IN THE 3 SAMPLE UNITS.

UNIT I. VIEWS OF THE NATURE OF MAN. RATIONAL VIEWS: SECTIONS OF HAYDN'S CREATION ARE HEARD. ROMANTIC VIEWS: THE 4TH MCVEMENT OF BEETHOVEN'S NINTH SYMPHONY IS HEARD. EXISTENTIAL VIEWS: EXCERPTS FROM ALBAN BERG'S WOZZECK ARE HEARD.

UNIT II. ROMANTIC VISICN AND PHILOSOPHY. BASED ON SELECTED READINGS FROM WILL DURANT'S THE STORY OF PHILOSOPHY (NEW YORK: WASHINGTON SQUARE PRESS, 1952), SCHCPENHAUER'S IDEAS ABOUT ART AND MUSIC ARE DISCUSSED.

UNIT III. THE 18TH CENTURY. A LIST OF THE FOLLOWING COMPCSERS IS INCLUDED: J. S. BACH, HANDEL, TELEMANN, GLUCK, HAYDN, MOZART, STAMITZ, C. P. E. BACH, J. C. BACH, SAMMARTINI, AND BOCCHERINI. SUGGESTED STUDENT ACTIVITIES INCLUDE THE FOLLOWING: 1) LISTEN TO 2 PIECES OF 18TH CENTURY MUSIC, AND WRITE A PAPER DISCUSSING PERSONAL REACTIONS, GENERAL EFFECTS CREATED BY MELODY, HARMONY, RHYTHM, INSTRUMENTATION, ETC., AND ANY SOCIAL IMPLICATIONS OF THE WORKS; 2) PERFORM ANY 18TH CENTURY COMPOSITION, GIVING AN CRAL COMMENTARY REGARDING ITS CHOICE AND SIGNIFICANT CHARACTERISTICS.

I. LOCATION:
A. NEW JERSEY
B. BERNARDSVILLE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, TORRY FROISLAND
B. PROGRAM DIRECTOR, CLARE CALLAHAN
C. PROGRAM FACULTY: MARY ELIZABETH YOUNG, ART AND HISTORY CONSULTANT; GEORGE SMITH, POETRY AND DRAMA CONSULTANT; CLARE CALLAHAN, MUSIC AND DANCE CONSULTANT

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1967
C. COST NOT CITED
D. MIMEOGRAPHED. 27 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1965
B. GENERAL OBJECTIVES: (SELECTED)
TO IDENTIFY THE HUMANITIES AS A DISTINCT BODY OF KNOWLEDGE WITH ITS KNOWN METHOD, LAWS, AND UNIQUE CONTRIBUTION TO THE LIFE OF MAN.
TO INUNDATE THE STUDENT WITH FIRST-HAND EXPERIENCES OF THE ARTS.
TO APPROACH THE ARTS ON THEIR OWN TERMS THROUGH AN ANALYSIS OF THEIR COMPONENTS, A STUDY OF TOOLS USED, A SEARCH FOR THE ARTIST'S MOTIVE AND INTENTION, AND AN APPRAISAL OF THE END PRODUCT.
TO DEVELOP THE HABITS OF CRITICAL THINKING AND WELL-FOUNDED OPINION-MAKING ON THE SUBJECT OF THE ARTS.
TO DEMONSTRATE THE IMMEDIATE AND UPLIFTING RELEVANCE OF THE HUMANITIES TO THE STUDENT'S DAILY ACTIVITIES IN THE HOPE THAT HE WILL SEEK THIS KIND OF ENRICHMENT FOR THE REST OF HIS LIFE.
C. SUBJECT AREAS: ART, ARCHITECTURE, HISTORY, POETRY, DRAMA, PHILOSOPHY, MUSIC, DANCE
D. AREAS RECEIVE EQUAL EMPHASIS
E. ELEMENTS AND CHRONOLOGICAL APPROACH. A SEMINAR IN FINE AND PERFORMING ARTS; A COURSE IN AESTHETIC EDUCATION.
SUBJECT MATTER IS IN 2 PARTS, EACH COVERING 1 SEMESTER.
PART I. THE WORK OF ART ITSELF: COMMON PRINCIPLES OF ANALYSIS. (THE 7 FINE AND PERFORMING ARTS ARE CONSIDERED COLLECTIVELY IN EACH OF THE FOLLOWING UNITS: SUBJECT MATTER, FUNCTION, MEDIUM, ELEMENTS, ORGANIZATION OR FORM.)
PART II. THE LARGER CONTEXT: THE NATURE OF STYLE AND STYLE PERIODS. (DEFINITION OF STYLE; COMPARATIVE OVERVIEW OF WESTERN STYLE PERIODS; THEORIES OF STYLE.)

THE FOLLOWING TEXTS ARE USED:
CROSS AND LINDOU. THE SEARCH FOR PERSONAL FREEDOM. IOWA: WM. C. BROWN, 1960.
DUDLEY AND FARICY. THE HUMANITIES. NEW YORK: MCGRAW-HILL BOOK CO., 1960.
FLEMING. ARTS AND IDEAS. NEW YORK: HOLT, RINEHART AND WINSTON, 1963.
SACHS. THE COMMONWEALTH OF ART. NEW YORK: W. W. NORTON, 1946.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. A TEAM OF 3 TEACHERS WHO ARE PRESENT FOR ALL CLASS SESSIONS. ALSO, GUEST SPEAKERS.
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITES: STUDENTS WHO ARE "QUALIFIED AND ADVANCED." THE COURSE PARALLELS ADVANCED COURSES IN SCIENCE.
    3. ELECTIVE. 5 CREDITS
  C. CLASS ACTIVITIES INCLUDE LECTURE-DEMONSTRATIONS, SEMINAR DISCUSSIONS, AND INDIVIDUAL REPORTS.
    THE CLASS MEETS DAILY FOR 1 PERIOD.
  D. EXTRACURRICULAR ACTIVITIES CONSIST OF A SCHEDULED SERIES OF EVENTS INCLUDING FIELD TRIPS TO CONCERTS, MUSEUMS, ART GALLERIES AND THEATRES.
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE CLASS PARTICIPATION, TESTS, AND EVALUATION OF THE FOLLOWING ASSIGNMENTS: A WEEKLY REPORT ON AN ARTICLE FROM THE ARTS SECTION OF THE SUNDAY NEW YORK TIMES, 2 MONTHLY REPORTS ON ARTICLES FROM A SELECT LIST OF PERIODICALS DEVOTED TO THE ARTS, AND A DESCRIPTION-APPRAISAL OF ARTISTIC EVENTS ATTENDED.
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES NOT INCLUDED
  B. BIBLIOGRAPHY INCLUDED FOR EACH SUBJECT AREA
  C. REFERENCE MATERIALS INCLUDE LISTS OF SLIDES, RECORDS, AND FILMS; A LIST OF ON-GOING ASSIGNMENTS; A SAMPLE EXAM; AN EVENT CRITIQUE FOR STUDENT USE IN DESCRIBING PERFORMANCES ATTENDED; AND A "HUMANITIES MANIFESTO"--A DEFINITION OF HUMANITIES AND THE SCIENCES, AND A STATEMENT OF FACULTY VIEWS.
  D. NO APPENDICES

MUSIC ABSTRACT

ACCORDING TO THE MUSIC SPECIALIST FOR THE COURSE, THE PERFORMING AND FINE ARTS MUST BE CONSIDERED FOCAL TOPICS AND NOT ADJUNCTS TO AN ENGLISH OR HISTORY COURSE.

MUSIC IN THE HUMANITIES COURSE IS STUDIED WITH THE OTHER ARTS ACCORDING TO THE FOLLOWING ASPECTS: 1) SUBJECT MATTER, FUNCTION, MEDIUM, ELEMENTS, AND FORM. 2) THE DEFINITION OF STYLE IN TERMS OF HISTORICAL CYCLES, CLASSIC AND ROMANTIC ATTITUDES, TRAGIC AND COMIC TRADITIONS, AND THEORIES OF STYLE. 3) A COMPARATIVE OVERVIEW OF THE FOLLOWING WESTERN STYLE PERIODS: CLASSICAL ANTIQUITY OF GREECE AND ROME, ROMANESQUE AND GOTHIC MIDDLE AGES, ARS NOVA AND RENAISSANCE, BAROQUE ERA, ROCOCO AND ENLIGHTENMENT, AND THE ROMANTIC ERA.

I. LOCATION:
A. NEW JERSEY
B. RARITAN

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, THOMAS J. BRADSHAW
B. PROGRAM DIRECTOR, LEONARD STILO (ENGLISH DEPARTMENT CHAIRMAN)
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. 7 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVE:
TO PROVIDE THE STUDENT WITH A COMPREHENSIVE BACKGROUND IN THE ARTS AS THEY HAVE EVOLVED THROUGHOUT THE HISTORY OF WESTERN CIVILIZATION.
C. SUBJECT AREAS: ART, LITERATURE, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
EMPHASIS IS PLACED ON THE SIMILARITIES THAT EXIST AMONG ART, MUSIC, AND LITERATURE WITH RESPECT TO FORM AND MEANING. THE COURSE OUTLINE PRESENTS CONCEPTS, TOPICS FOR EACH SUBJECT AREA, AND A COMPOSITION OR WRITTEN ASSIGNMENT FOR EACH OF THE FOLLOWING PERIODS: CLASSICAL (GREEK AND ROMAN), MEDIEVAL, RENAISSANCE, NEO-CLASSICAL, ROMANTIC, AND MODERN.

FOR THE NEO-CLASSICAL PERIOD, FOR EXAMPLE, THE FOLLOWING INFORMATION IS GIVEN.
1. CONCEPTS: RATIONALISM AS REACTION TO THE EXCESSIVENESS AND MYSTICISM OF THE BAROQUE; REASSERTION OF BASIC CLASSICAL CONCEPTS OF FORM; EMPHASIS ON MAN IN SOCIETY RATHER THAN ON THE INDIVIDUAL; GROWTH OF NATURAL RELIGION AS A RESULT OF SCIENTIFIC THEORIES AND DISCOVERIES.
2. ART: CLASSICAL, ARCHITECTURE, INTERIOR ART; BOUCHER, WATTEAU, FRAGONARD; HOGARTH, REYNOLDS, GAINSBOROUGH; MINIATURE PAINTING AND SCULPTURE.
3. MUSIC: HAYDN; MOZART; EARLY BEETHOVEN.
4. LITERATURE: CANDIDE, VOLTAIRE; TARTUFFE, MOLIERE; "ESSAY ON MAN," POPE (EXCERPTS).
5. COMPOSITION: COMPARATIVE ESSAY ON "REVEALED" AND "NATURAL" RELIGION.

F. THE COURSE IS PART OF AN ALL-ELECTIVE 11TH AND 12TH GRADE ENGLISH PROGRAM WHICH INCLUDES 19 ELECTIVE OFFERINGS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT INDICATED
B. STUDENT ENROLLMENT:
1. SENIORS
2. PREREQUISITES NOT CITED
3. ELECTIVE AND GIVEN FOR CREDIT

C. CLASS ACTIVITIES INCLUDE VISUAL DEMONSTRATIONS OF ART THROUGH THE USE OF SLIDES, FILMS, AND REPRODUCTIONS; USE OF RECORDINGS AND TAPES TO PRESENT CONCERT MUSIC; PRESENTATION OF LITERATURE THROUGH THE USE OF AVAILABLE TEXTS AND REPRODUCTIONS; GUEST LECTURES AND DEMONSTRATIONS BY TEACHERS AND ARTISTS FROM THE SCHOOL, FROM OTHER AREA HIGH SCHOOLS, AND FROM LOCAL COLLEGES; STUDENT PARTICIPATION SUCH AS DEMONSTRATIONS, REPORTS, RESEARCH, AND SMALL-GROUP STUDIES. THE CLASS MEETS 5 TIMES EACH WEEK.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE THE FOLLOWING: 1) WRITTEN PAPERS (A STUDY OF A SINGLE WORK AS IT RELATES TO THE OTHER ARTS. A COMPARISON OF 2 WORKS FROM 2 DIFFERENT PERIODS. A SHORT RESEARCH PAPER RELATED TO AN ARTIST OR A PERIOD.) 2) CREATIVE EFFORT RELATED TO AN ARTISTIC PERIOD (SCULPTURE, DESIGN, PAINTING, POETRY, DRAMA, FICTION, SONGS, OR MUSICAL COMPOSITIONS.) 3) ORAL PRESENTATION OF MATERIALS SELECTED AND ARRANGED BY INDIVIDUALS. 4) EXAMINATIONS AT THE END OF EACH UNIT. 5) EXTENSIVE USE OF SUPPLEMENTAL READINGS.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE: A LIST OF TEXTS

MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE STUDY OF EACH HISTORICAL PERIOD. SPECIFIC MUSIC REFERENCES IN THE COURSE OUTLINE ARE AS FOLLOWS:

CLASSICAL (GREECE AND ROME). GREEK THEORY OF MUSIC. CLOSE RELATIONSHIP OF MUSIC TO OTHER ART FORMS.

MEDIEVAL. GREGORIAN CHANT.

RENAISSANCE. MONTEVERDI; PALESTRINA; SECULAR MADRIGALS; HANDEL; BACH.

NEO-CLASSICAL. HAYDN; MOZART; EARLY BEETHOVEN.

ROMANTIC. BEETHOVEN, BRAHMS; LISZT, CHOPIN, SCHUBERT; TSCHAIKOWSKY; BERLIOZ, WAGNER.

MODERN. DEBUSSY, RAVEL, STRAVINSKY, BARTOK, SCHOENBERG. A CREATIVE STUDENT EFFORT RELATED TO THIS PERIOD MAY INCLUDE SONGS OR OTHER MUSICAL COMPOSITIONS.

I. LOCATION:
A. NEW JERSEY
B. CARTARET

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, ARLENE PULLEN (CHAIRMAN OF ENGLISH DEPARTMENT)
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1968 AND 1969. TO BE REVISED IN THE SUMMER OF 1971.
C. COST NOT CITED
D. DITTO COPIED. 4 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1968
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: HISTORY, LITERATURE, ART, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS

E. THEMATIC APPROACH. THE MOST EFFECTIVE STRUCTURE FOR THE COURSE HAS NOT YET BEEN DECIDED. A MORE DEFINITIVE COURSE OUTLINE IS TO BE DEVELOPED DURING THE SUMMER OF 1971.

THEMES LISTED IN THE OUTLINE FOR 1968-1969 ARE AS FOLLOWS:
1) MAN'S NEED FOR EDUCATION. 2) MAN'S POWER TO ACT AND REACT.
3) MAN'S INHUMANITY TO MAN. 4) MAN'S NEED FOR SELF-EXPRESSION.
5) MAN'S RESPONSIBILITY TO HIMSELF, OTHERS, AND POWERS GREATER THAN HE.
DURING THE 1969-70 SCHOOLYEAR, HUMANITIES STUDIES CENTERED ON THE CITIES OF ATHENS, ROME, NEW YORK, AND BANGKOK. THE MUSIC, LITERATURE, ART, HISTORY, AND PHILOSOPHY OF THESE GEOGRAPHICAL AREAS WERE CONSIDERED.

V. MANNER IN WHICH PROGRAM IS HANDLED:

A. A TEAM OF 4 TEACHERS

B. STUDENT ENROLLMENT NOT DESCRIBED

C. CLASS ACTIVITIES NOT DESCRIBED

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE MATERIALS.

MUSIC ABSTRACT

MUSIC HAS BEEN INCLUDED IN THE DEVELOPMENT OF EACH THEME AS FOLLOWS: "MAN'S NEED FOR EDUCATION": A CAPSULE HISTORY OF ADVANCES IN MUSICAL COMPOSITION. "MAN'S POWER TO ACT AND REACT": STYLISTIC PERIODS OF MUSIC; BEETHOVEN, DEBUSSY, AND SCHOENBERG AS MUSICAL INNOVATORS. "MAN'S INHUMANITY TO MAN": MUSIC WITH A THEME OF WAR. "MAN'S NEED FOR SELF-EXPRESSION": BERLIOZ' SYMPHONIE FANTASTIQUE: THE CREATIVE PROCESS IN COMPOSITION; NEW EXPRESSIONS IN CREATIVITY. "MAN'S RESPONSIBILITY TO HIMSELF, OTHERS, AND POWERS GREATER THAN HE": FOLK MUSIC, POPULAR MUSIC, AND OPERA WITH A THEME OF BROTHERHOOD; BEETHOVEN'S NINTH SYMPHONY; SACRED MUSIC; "SOUL" MUSIC. (COURSE OUTLINE FOR 1968-1969)

THE MUSIC OF ATHENS, ROME, NEW YORK, AND BANGKOK WAS INCLUDED IN THE STUDY OF THOSE CITIES. (COURSE OUTLINE FOR 1969-1970)

I. LOCATION:
A. NEW JERSEY
B. CLIFTON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, AARON HALPERN
B. PROGRAM DIRECTOR, RICHARD F. EBERT
C. PROGRAM FACULTY: JOSEPHINE CASTIGLIA, MISS M. BENDER, MR. R. EBERT, MR. F. JACKSON, MRS. H. KOEPKE, MR. W. LIESS, MRS. H. RUDIN, MR. E. SLOTKOFF, MRS. K. STEVENS

III. COURSE GUIDE DESCRIPTION:
A. THE HUMANITIES AND MANKIND
B. COMPILED IN 1963
C. COST NOT CITED
D. MIMEOGRAPHED. 20 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1963
B. GENERAL OBJECTIVES:
TO ASSIST STUDENTS IN ARTICULATING THE FUNDAMENTAL, ETERNAL QUESTIONS RELATING TO THEIR IDENTITY, PHILOSOPHY, ETHICS, AND DIRECTION.
TO HELP STUDENTS UNDERSTAND THE CONTEMPORARY ENVIORNMENT, DISCOVER VALUES THAT MAY ENHANCE LIFE, SEEK SELF-DISCOVERY, SELF-RESPECT, AND THEIR LIFE ROLES, AND DEVELOP A PHILOSOPHY OF LIFE.
TO AFFORD A HEIGHTENED INTEREST IN CULTURAL ACTIVITIES, AND TO STIMULATE THINKING, PROBING AND QUESTIONING.
TO HELP STUDENTS RESPECT THE VALUE OF REASON, RECOGNIZE THE DIGNITY OF ALL MEN WITHOUT DISCRIMINATION, AND TO APPRECIATE THE SIMILARITIES AND DIFFERENCES BETWEEN CULTURES IN SIMILAR AND DIFFERENT PERIODS.
TO ACHIEVE A COMPREHENSIVE AND COHESIVE UNDERSTANDING OF MAN'S ACHIEVEMENTS IN THE ARTS AND SCIENCES; TO EVALUATE MAN'S ACCOMPLISHMENTS IN TERMS OF PAST, PRESENT, AND FUTURE EFFECTS ON HIS CULTURE; AND TO ANALYZE THE MOTIVATIONS AND CONTRIBUTING FORCES BEHIND MAN'S GAMUT OF ACTIVITIES.

C. SUBJECT AREAS: LITERATURE, HISTORY, ART, SCULPTURE, ARCHITECTURE, MUSIC, DANCE, SCIENCES

D. AREAS RECEIVE EQUAL EMPHASIS

E. CHRONOLOGICAL AND THEMATIC APPROACH. WHEREVER POSSIBLE, CONTEMPORARY ISSUES WILL BE STUDIED AGAINST THE BACKGROUND OF THEIR PAST DEVELOPMENT AND FUTURE PROJECTIONS.

THE COURSE GUIDE INCLUDES AN OUTLINE FOR EACH OF THE FOLLOWING UNITS: I. THE DAWN OF MAN AND EARLY CIVILIZATION (EARLY MAN; EASTERN CIVILIZATIONS). II. CLASSICAL CIVILIZATIONS AND EARLY MIDDLE AGES (500-1000). III. THE LATER MIDDLE AGES AND THE RENAISSANCE. IV. MODERN CIVILIZATIONS AND CONTEMPORARY MAN. THIS FINAL SECTION DEALING WITH CONTEMPORARY MAN INCLUDES A STUDY OF THE FOLLOWING ASPECTS: MODERN SOCIETIES; INDUSTRIALIZATION; POLITICAL CHANGES; RISE OF "ISMS" (COMMUNISM, FACISM, NAZIISM, SOCIALISM); RISE AND FALL OF CULTURES; CONTEMPORARY AMERICA (ECONOMICS, LITERATURE, ART, SCULPTURE, ARCHITECTURE, MUSIC, THEATRE, DANCE, COMMUNICATIONS, SCIENCE, SPACE AGE, PHILOSOPHY,

IMPACT OF ADVERTISING MEDIA, MODERN TRANSPORTATION, RISE OF SUBURBIA, CONTEMPORARY ISSUES SUCH AS CIVIL RIGHTS, YOUTH CULT, FAMILY UNIT, AND POLLUTION; PHOTOGRAPHY, AFFLUENT ECONOMY, ECUMENISM IN RELIGION, EDUCATION, INDUSTRY, MANNERS, VALUES OF LIVING SUCH AS ATTITUDES, STANDARDS OF LIVING, AND CUSTOMS).

WITHIN THE CHRONOLOGICAL SURVEY, CERTAIN FUNDAMENTAL, UNIVERSAL, AND ETERNAL QUESTIONS PERTAINING TO HUMAN EXPERIENCE ARE STRESSED. THESE ARE AS FOLLOWS: MAN'S SEARCH FOR IDENTITY, (1ST QUARTER); MAN'S SEARCH INTO THE PAST, (2ND QUARTER); MAN'S SEARCH INTO THE FUTURE, (3RD QUARTER); MAN'S SEARCH FOR VALUES, (4TH QUARTER).

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. A TEAM OF TEACHERS, AND RESOURCE PEOPLE FROM THE STAFF AND THE COMMUNITY.
- B. STUDENT ENROLLMENT:
  1. GRADE LEVEL NOT INDICATED
  2. PREREQUISITE: THAT THE STUDENTS BE ACADEMICALLY ADVANCED. HOWEVER, THE COURSE IS OPEN TO ALL STUDENTS WHO HAVE OBTAINED THE RECOMMENDATION OF THE COUNSELORS AND HAVE CONSULTED WITH THE HUMANITIES INSTRUCTORS.
  3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE LECTURES, CLASS DISCUSSIONS, COMBINED GROUP MEETINGS, PANEL DISCUSSIONS, DEBATES, AND LIVE MUSICAL ENSEMBLES. FILMS, RECORDINGS, SLIDES, TAPES, AND TRANSPARENCIES ARE USED.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO SUCH EVENTS AS MUSEUM AND ART DISPLAYS, PLAYS, AND CONCERTS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE WRITTEN REPORTS, AND ONE INDIVIDUAL OR GROUP PROJECT IN EACH OF 4 MARKING PERIODS.
- F. FUTURE PLANS INCLUDE COMPLETION OF THE COURSE GUIDE REVISION NOW IN PROGRESS.

VI. ADDITIONAL FEATURES OF THE GUIDE: 7-PAGE BIBLIOGRAPHY.

MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE STUDY OF EACH UNIT AND CHRONOLOGICAL PERIOD. SPECIFIC REFERENCES TO MUSIC IN THE COURSE OUTLINE ARE AS FOLLOWS:

UNIT III. LATER MIDDLE AGES AND THE RENAISSANCE. THE INFLUENCE OF BACH AND BEETHOVEN. CLASSICISM IN MUSIC.

UNIT IV. MODERN CIVILIZATIONS AND CONTEMPORARY MAN. SYMPHONIC, CHAMBER, AND OPERATIC MUSIC BY THE FOLLOWING COMPOSERS: MOZART, BRAHMS, VERDI, WAGNER, GILBERT AND SULLIVAN, STRAVINSKY, IVES, BARBER, PROKOFIEV, AND COPLAND. OTHER TOPICS: INSTRUMENTAL AND VOCAL SOLOISTS, JAZZ, MUSIC IN INDUSTRY (MUZAK), MUSIC THERAPY, AND BACKGROUND MUSIC.

I. LOCATION:
  A. NEW JERSEY
  B. EAST ORANGE

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, MALCOLM H. BLODGETT (ENGLISH DEPARTMENT CHAIRMAN)
  C. PROGRAM FACULTY: MRS. GEIMER, MRS. PRICE, MR. BLODGETT

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. DITTO COPIED. 7 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES NOT STATED
  C. SUBJECT AREAS: MUSIC, ART, LITERATURE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. THEMATIC APPROACH.
    THE COURSE GUIDE INCLUDES A BRIEF OUTLINE OF COURSE CONTENT AND TITLES OF LITERARY WORKS STUDIED IN RELATION TO EACH OF THE FOLLOWING UNIT THEMES: UNIT I, MAN AND MACHINE. UNIT II, MAN AND NATURE. UNIT III, MAN AND GOD. UNIT IV, MAN AND WAR/DEATH. UNIT V, MAN AND HIS FELLOW MAN. UNIT VI, MAN AND LOVE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM OF 3 TEACHERS
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITE: STUDENTS ARE RECOMMENDED FOR THE COURSE.
    3. ELECTIVE. THE COURSE IS A SUBSTITUTE FOR SENIOR ENGLISH.
  C. CLASS ACTIVITIES INCLUDE THE USE OF ART WORKS AND MUSIC RECORDINGS.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO PLACES SUCH AS ART MUSEUMS, AND ATTENDANCE AT PERFORMANCES SUCH AS THE JOFFREY BALLET, THE NEW YORK CITY OPERA COMPANY, AND THE NEW YORK PHILHARMONIC.
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

  A. SUGGESTED ACTIVITIES INCLUDE STUDENT LECTURE DEMONSTRATIONS, STUDENT PAINTINGS AND OTHER ART WORKS, STUDENT MUSICAL PERFORMANCES AND DEMONSTRATIONS, AND REVIEWS OF READINGS.

  B. BIBLIOGRAPHY INCLUDED

  C. REFERENCE MATERIALS NOT INCLUDED

  D. APPENDIX: LIST OF SUGGESTED STUDENT PROJECTS

MUSIC ABSTRACT

MUSIC TOPICS EMPHASIZED WITH THE STUDY OF EACH UNIT THEME ARE AS FOLLOWS:

MAN AND MACHINE. STUDYING AND LISTENING TO ELECTRONIC AND TWELVE-TONE MUSIC.

MAN AND NATURE. SPRING AS TREATED BY A VARIETY OF COMPOSERS REPRESENTING PERIODS FROM THE BAROQUE TO THE MODERN. THE FOLLOWING WORKS ARE INCLUDED: VIVALDI'S THE FOUR SEASONS; HAYDN'S THE SEASONS; BEETHOVEN'S SPRING SONATA; DEBUSSY'S PRINTEMPS; STRAVINSKY'S LE SACRE DU PRINTEMPS; AND BENJAMIN BRITTEN'S SPRING SYMPHONY.

MAN AND GOD. VERDI'S MACBETH. EXCERPTS FROM BLOCH'S SACRED SERVICE.

MAN AND WAR/DEATH. NATIONALISM IN MUSIC AND MUSIC FOR THE DEAD AS SHOWN IN THE REQUIEMS OF VERDI AND KABALEVSKY.

MAN AND HIS FELLOW MAN. THE DEVELOPMENT OF JAZZ.

MAN AND LOVE. INDIVIDUAL STUDIES IN MUSIC.

THE FOLLOWING MUSIC PROJECTS HAVE BEEN SUGGESTED: 1) STUDY AND RESEARCH CONCERNING TAPE RECORDER MUSIC, TOGETHER WITH EXPERIMENT IN SOUND SENSATIONS, CULMINATING IN BOTH A PAPER AND A TAPE. 2) A MUSICAL PERFORMANCE-DEMONSTRATION, VOCAL OR INSTRUMENTAL, USING A WORK BY A COMPOSER WHO HAS NOT BEEN PART OF THE STUDENT'S MUSIC DEPARTMENT EXPERIENCE. 3) A STUDY OF THE SEASONS--PREFERABLY WITH SOME DEMONSTRATION IN POETRY OR MUSIC. 4) A STUDY INCLUDING A WRITTEN PAPER AND MUSICAL PERFORMANCE OF ANY POST-ROMANTIC COMPOSER AND HIS MUSIC. 5) STUDY OF THE DEVELOPMENT OF MUSIC IN AMERICA AND ITS INFLUENCE ON ALL 20TH CENTURY COMPOSERS. 6) A STUDY OF RHYTHM AND ITS DEVELOPMENT IN ANY PERIOD FROM PRIMITIVE TIMES TO THE 20TH CENTURY. 7) A COMPARATIVE STUDY OF THE LIVES AND MUSIC OF VERDI AND WAGNER. LISTENING EXPERIENCES ARE TO BE INCLUDED.

I. LOCATION:
A. NEW JERSEY
B. FAIR LAWN

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, VIRGINIA WAYLAND (SUPERVISOR OF ENGLISH)
C. PROGRAM FACULTY: ANNE HEFFLER, JANE URQUHART, JAY COMRAS, VIRGINIA WAYLAND, ENGLISH; GLEN RIGGIN, MUSIC (1969); MARIANNE VAN BLARCOM, ART.
MUSIC REPLACEMENT FOR 1970 NOT CITED.

III. COURSE GUIDE DESCRIPTION:
A. A PROGRAM IN THE HUMANITIES FOR GRADE 12. SUPPLEMENT.
B. COMPILED IN 1969 WITH A 1970 SUPPLEMENT
C. COST NOT CITED
D. MIMEOGRAPHED. 49 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1969
B. GENERAL OBJECTIVES:
TO HELP THE STUDENTS TO UNDERSTAND CULTURES OTHER THAN THEIR OWN AND TO COPE WITH PROBLEMS ARISING FROM THE DIFFERENCES WHICH EXIST AMONG VARIOUS CULTURES.
TO HELP DEVELOP IN THE PARTICIPANTS THE CAPACITY TO FIND SOLUTIONS TO PROBLEMS CONFRONTING THEM, TO HELP THEM THINK CLEARLY CONCERNING THOSE PROBLEMS, AND TO HELP THEM EXPRESS RELEVANT IDEAS CLEARLY AND EFFECTIVELY BOTH IN SPEECH AND IN WRITING.
TO STIMULATE INTEREST IN FURTHER EXPLORATION OF THE SUBJECTS INTRODUCED SO THAT A HIGHER DEGREE OF SELF-UNDERSTANDING AND ENRICHED LEISURE WILL RESULT.
TO COUNTERACT THE TENDENCY IN EDUCATION TO EMPHASIZE SCIENCE AND TECHNOLOGY AT THE EXPENSE OF THE SENSITIVITY, INSIGHT, AND UNDERSTANDING OF HUMAN NATURE PROVIDED BY A STUDY OF THE HUMANITIES.
C. SUBJECT AREAS: LITERATURE, ART, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS

E. THEMATIC APPROACH.
THE COURSE GUIDE IS IN 2 SECTIONS. THE FIRST PRESENTS AN OUTLINE OF TEACHING UNITS WITH A TENTATIVE TIME TABLE; THE SECOND PRESENTS EACH UNIT IN GREATER DETAIL, INCLUDING OBJECTIVES AND A MORE EXTENSIVE DESCRIPTION OF ART AND MUSIC AS THEY ARE RELATED TO THE UNIT THEME. THE 1970 SUPPLEMENT , WHICH IS USED ONLY AS AN ADJUNCT TO THE 1969 GUIDE, CONTAINS AN OUTLINE OF THE SAME TEACHING UNITS AND TENTATIVE TIME TABLE WITH ADDITIONAL AND MORE EXPLICIT MATERIALS.

THE COURSE INCLUDES THE FOLLOWING 5 TEACHING UNITS: I. WHAT IS MAN'S RELATION TO THE SUPERNATURAL? II. HOW CAN MAN RECONCILE A CONFLICT BETWEEN INDIVIDUAL CONSCIENCE AND AUTHORITY?
III. HOW CAN THE IDEALIST EXIST IN A PRAGMATIC WORLD? IV. HOW DOES MAN FACE EVIL? V. HOW DOES MAN SURVIVE IN A MEANINGLESS WORLD?

AS AN EXAMPLE OF A UNIT'S CONTENT, THE FOLLOWING TOPICS ARE SELECTED FROM THE OUTLINE FOR UNIT IV, "HOW DOES MAN FACE EVIL?" "THE PROGRESS OF FAUST," A POEM BY KARL SHAPIRO. MAN IN DEFIANCE OF GOD: DOCTOR FAUSTUS BY CHRISTOPHER MARLOWE; GOUNOD'S FAUST, AND OTHER MUSICAL COMPOSITIONS BASED ON THE FAUST LEGEND; PART I OF FAUST BY GOETHE; MACBETH BY SHAKESPEARE. BOSCH AND THE 20TH CENTURY ARTIST, A CONTRAST ART PRESENTATION. GOYA (19TH CENTURY) AND ROUAULT (20TH CENTURY)--THE FOLLY OF MAN. MAN IN A STATE OF UNRESTRAINED EMOTION: SHAKESPEARE'S OTHELLO; THE MUSIC OF VERDI'S OTHELLO. MUNCH AND GIACOMETTI (SENSITIVITY TO EVIL, IMMORALITY AND THE ALIENATION OF MAN IN THE WORKS OF THESE TWO 20TH CENTURY ARTISTS). MAN DESTROYED BY CORRUPTION: ALL THE KING'S MEN BY ROBERT PENN WARREN. TWO VIEWS OF WAR--IDEALISTIC AND REALISTIC (GOYA'S DISASTERS OF WAR CONTRASTED WITH THE IDEALIZATION OF WAR AS NOBLE, HEROIC, AND PATRIOTIC). MAN PLAGUED BY CONSCIENCE: CRIME AND PUNISHMENT BY DOSTOEVSKY. STRAVINSKY'S PETRUSHKA.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. TEAM OF 5 TEACHERS
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITE: SUPERIOR ACADEMIC ABILITY
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. CLASS ACTIVITIES INCLUDE LARGE-GROUP PRESENTATIONS, SMALL-GROUP SESSIONS SUCH AS WRITING WORKSHOPS, AND STUDENT PRESENTATIONS.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS
- F. FUTURE PLANS INCLUDE THE POSSIBILITY OF EXTENDING THE COURSE TO A LARGER NUMBER OF STUDENTS

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

THE FUNCTION OF MUSIC IN THE HUMANITIES PROGRAM IS TO ENABLE THE STUDENT TO REALIZE MORE FULLY THE INTRINSIC BEAUTY OF MUSIC AND THUS TO ENRICH HIS LIFE. THE STUDENTS SHOULD COME TO PERCEIVE MUSIC AS AN INTEGRAL PART OF THE CULTURE FROM WHICH IT SPRINGS. THE PRIMARY PURPOSE OF MUSIC AS AN AREA IN THIS PROGRAM IS ONE OF PERSONAL ENRICHMENT, NOT ONE WHEREBY A SYSTEMATIC BODY OF FACTUAL KNOWLEDGE IS ACQUIRED. TECHNICAL MATERIAL IS INTRODUCED ONLY WHEN IT LEADS TO THE STUDENT'S INCREASED UNDERSTANDING AND ENJOYMENT OF MUSIC.

MUSIC IS PRESENTED IN RELATION TO EACH OF THE 5 TEACHING UNITS OR THEMES. SELECTED ASPECTS OF MUSICAL STUDY ARE AS FOLLOWS:

WHAT IS MAN'S RELATION TO THE SUPERNATURAL? RELIGIOUS MUSIC IS STUDIED IN 2 FORMS--FUNCTIONAL, AND ABSOLUTE, OR THAT WHICH EXISTS FOR ITS OWN SAKE. VARIOUS PIECES OF FUNCTIONAL MUSIC WHICH SHOW A COMMON SOURCE ARE EXAMPLES OF GREGORIAN CHANT (FROM BABYLONIAN, HEBREW AND GREEK CHANTS) AND RELIGIOUS MELODIES WHICH WERE ORIGINALLY TUNES FROM TAVERN AND LOVE SONGS. OTHER EXAMPLES OF RELIGIOUS FUNCTIONAL MUSIC ARE SECTIONS OF THE MASS BASED ON GREGORIAN CHANT, PROTESTANT HYMNS, JEWISH CANTOR SELECTIONS, AND VARIOUS LITURGICAL WORKS. EXAMPLES OF ABSOLUTE MUSIC: A SACRED SERVICE BY ERNST BLOCH ETC REPRESENT THE JEWISH; BACH'S CANTATA CHRIST LAY IN THE BONDS OF DEATH (PROTESTANT); 2 SETTINGS OF O MAGNUM MYSTERIUM, ONE BY PALESTRINA AND ONE BY DANIEL

PINKHAM; SEVERAL SETTINGS OF AVE MARIAS (CATHOLIC); AND A FOLK-ROCK CANTATA BASED ON THE GENESIS STORY OF JOSEPH.

HOW CAN MAN RECONCILE A CONFLICT BETWEEN INDIVIDUAL CONSCIENCE AND AUTHORITY? THE ROLE OF THE ARTIST AND PATRONAGE SYSTEMS OF VARIOUS WESTERN CULTURES ARE STUDIED. THESE INCLUDE THE REACTIONS OF PROKOFIEV AND SHOSTAKOVICH TO 20TH CENTURY RUSSIAN CRITICISM, AND THE SOLUTIONS ADOPTED BY HAYDN, MOZART, AND BEETHOVEN TO THE CONFLICT EXPERIENCED BETWEEN ARTISTIC CONSCIENCE AND AUTHORITY. THE LIVES AND MUSICAL OUTPUT OF HAYDN, MOZART AND BEETHOVEN ARE CONSIDERED. THE FOLLOWING WORKS ARE USED: A LATE HAYDN SYMPHONY, AND HIS CREATION; MOZART'S SYMPHONIES NO. 36, 39, 40, AND 41, AND SELECTED ARIAS FROM THE MAGIC FLUTE; BEETHOVEN'S EROICA SYMPHONY, THE PIANO CONCERTO NO. 4 AND THE LEONORE OVERTURE NO. 3.

HOW CAN THE IDEALIST EXIST IN A PRAGMATIC WORLD? A STUDY OF THE RELATIONSHIP BETWEEN MUSICAL FORM CENTERS ON THE ROMANTIC ERA WITH ITS KEYNOTES OF INDIVIDUALITY AND SUBJECTIVITY. THE FOLLOWING WORKS, INCLUDING PROGRAM AND ABSOLUTE MUSIC, ARE CONSIDERED: FRANZ LISZT'S LES PRELUDES, BERLIOZ' SYMPHONY FANTASTIQUE, CHOPIN PIANO WORKS, AND TSCHAIKOWSKY'S PIANO CONCERTO NO. 1.

HOW DOES MAN FACE EVIL? MUSIC OF A PROGRAMATIC NATURE IS USED. SELECTIONS INCLUDE VERDI'S OTELLO (COMPARED WITH PUCCINI'S OPERAS AND WAGNER'S MUSIC DRAMAS), AND STRAVINSKY'S PETRUSHKA.

HOW DOES MAN SURVIVE IN A MEANINGLESS WORLD? CONTEMPORARY MUSIC IS IS STUDIED THROUGH A SELECTION OF WORKS THAT ARE REPRESENTATIVE OF VARIOUS SCHOOLS AND TYPES OF COMPOSITIONS. THESE RANGE FROM WORKS BY BARTOK TO STOCKHAUSEN.

I. LOCATION:
A. NEW JERSEY
B. HACKETTSTOWN

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, ROBERT LEHR
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1971
C. NO COST
D. TYPEWRITTEN. 2 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVE:
TO STUDY THE QUESTION, "WHAT IS MAN"?
C. SUBJECT AREAS: HISTORY, ART, LITERATURE, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
5 MAJOR ERAS AND SELECTED TOPICS AND LITERARY WORKS ARE AS FOLLOWS:
CONTEMPORARY ERA. TOPICS: CONTEMPORARY POETRY. CONTEMPORARY ART. LORD OF THE FLIES, BY WILLIAM GOLDING (NEW YORK: CAPRICORN BOOKS, 1959). RESEARCH FUNDAMENTALS. ANIMAL FARM, BY GEORGE ORWELL (NEW YORK: HARCOURT, BRACE, AND CO., 1946).
GREEK. TOPICS: SOPHOCLEAN PLAYS. ODYSSEY. GREEK CULTURE.
MIDDLE AGES. TOPICS: SIR GAWAIN AND THE GREEN KNIGHT. VARIOUS BALLADS. CULTURE AND HISTORY. ART OF THE PERIOD.
RENAISSANCE. TOPICS: ROMEO AND JULIET. BOOKS AND REPORTS. RENAISSANCE ART.
ROMANTIC ERA. TOPICS: ROMANTIC POETRY AND NARRATIVES. ROMANTIC LYRICS. HISTORY OF REVOLUTION. ROMANTIC ART.

SEE MUSIC ABSTRACT, FOLLOWING VI, FOR MUSIC TOPICS.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

THE COURSE DESCRIPTION CONTAINS A LIST OF MUSIC RECORDINGS USED WITH THE STUDY OF EACH MAJOR ERA. SELECTED FROM THIS LIST ARE THE FOLLOWING WORKS. (RECORD SOURCES AS CITED)

CONTEMPORARY ERA: ORIGINS OF THE DEVELOPMENT OF JAZZ. (FORLETTE) SWITCHED ON BACH. STUDENT ELECTRONIC COMPOSITIONS. WEST SIDE STORY. JAZZ MASS. (PHILIPS) SELECTED POP AND ROCK.

GREEK ERA: HISTORY OF MUSIC IN SOUND. (RCA)

MIDDLE AGES: SELECTED GREGORIAN CHANTS. MISSA ELAMENCA. (PHILLIPS) FOLKSONGS AND BALLADS. (FOLKSONGS) MUSIC OF THE MIDDLE AGES. (VCX)

RENAISSANCE: SECULAR MUSIC OF THE RENAISSANCE. GERMAN MUSIC OF THE RENAISSANCE. FRENCH MUSIC OF THE RENAISSANCE. ANTHOLOGY OF RENAISSANCE MUSIC. ENGLISH MADRIGALS AND FOLKSONGS. (ALL DOVER RECORDINGS)

ROMANTIC ERA: SETTINGS OF ROMEO AND JULIET BY TSCHAIKOWSKY, BERLIOZ, AND GOUNOD. THUS SPAKE ZARATHUSTRA BY RICHARD STRAUSS. BERLIOZ' REQUIEM. TSCHAIKOWSKY'S 1812 OVERTURE.

I. LOCATION:
  A. NEW JERSEY
  B. SUSSEX

II. SCHOOL AND PROGRAM PERSCNNEL:
  A. PRINCIPAL, WALTER J. MC CARROLL
  B. PROGRAM DIRECTOR, EDMUND KINNEY
  C. PROGRAM FACULTY: EDMUND KINNEY, ART; SUSAN KENNEDY, T.V., DRAMA, FILM, POETRY, PANTOMIME; WERNER LUTZ, MUSIC; C. FRANKLIN MULL, SATIRE, FOLK MUSIC, STUDENT AND COURSE ANALYSIS; NANCY DEWHURST, DANCE

III. COURSE GUICE DESCRIPTION:
  A. COURSE OF STUDY FOR RELATED ARTS PROGRAM
  B. COMPILED IN 1967 AND REVISEC IN 1968
  C. COST NOT CITEC
  D. MIMEOGRAPHED. 104 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    TO DIRECT THE STUDENT TOWARD PERSONAL ENRICHMENT THROUGH AN INCREASED UNDERSTANDING OF THE ARTS.
    TO HELP THE STUDENT UNDERSTAND THE DISCIPLINE OF THE ARTS AND THE CREATIVE PROCESS.
    TO ENCOURAGE THE STUDENT TO EXPLORE HIS CREATIVE ABILITIES.
    TO DEVELOP THE STUDENT'S POWERS OF DISCRIMINATICN.
  C. SUBJECT AREAS: ART, MUSIC, T.V., DRAMA, FILM, POETRY, PANTOMIME, SATIRE, DANCE, PERSCNAL ANALYSIS
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. ELEMENTS OR RELATED ARTS APPROACH.
    THE CCURSE GUIDE CONSISTS OF 98 INDIVIDUAL PLANS FOR SINGLE UNITS. EACH UNIT PERTAINS TO A SINGLE DISCIPLINE SUCH AS ART, MUSIC, OR DANCE, AND INCLUDES MATERIALS FCR CNE CR SEVERAL CLASS PERIODS. THE DESCRIPTION OF EACH UNIT CONSISTS OF THE FOLLOWING INFORMATICN: 1) NAME OF DISCIPLINE AND TOPIC TO BE STUDIED: 2) TEACHER'S NAME AND NUMBER OF CLASS PERICDS PLANNED FOR THE UNIT: 3) A LIST OF AUDIO-VISUAL MATERIALS TO BE USED: 4) STATEMENT OF OBJECTIVES: 5) PROPOSED METHODS AND PROCEDURES: 6) SUGGESTED RESOURCES AND RESEARCH MATERIALS.

THE FCLLCWING SEQUENCE OF TOPICS FOR 1 UNIT PLAN EXEMPLIFIES THE ROTATION OF DISCIPLINES WITHIN THE TOTAL PROGRAM:
  CONTEMPORARY ART, 2 CLASS PERIODS
  ETHNIC DANCE, 2 CLASS PERIODS
  SOLO RECITAL BY LINCOLN CENTER STUDENT PROGRAM, (MUSIC), 1 CLASS PERIOD
  A COMPARISCN OF THEATER ART WITH OTHER ART FORMS, 1 CLASS PERIOD
  MUSICAL FORM, 2 CLASS PERIODS
  HAIKU (POETRY OR COMMUNICATIVE ARTS), 2 CLASS PERIODS
  FOLK DANCE, 1 CLASS PERIOD
  BEHIND THE SCENES AT WALT DISNEY STUDIOS A WORLD IS BORN, (ART), 1 CLASS PERIOD

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. A TEAM OF 4 STAFF MEMBERS ON A PERMANENT BASIS. ADDITIONAL STAFF MEMBERS ARE USED AS RESOURCE. A COMMON STAFF PLANNING PERIOD ALLOWS FOR TEACHER COMMUNICATION BEFORE EACH CLASS.
  B. STUDENT ENROLLMENT:
    1. SOPHOMORES
    2. PREREQUISITES NOT CITED
    3. REQUIRED
  C. CLASS ACTIVITIES ARE DESCRIBED IN EACH UNIT PLAN. THE CLASS IS OFFERED 2 PERIODS EACH DAY, CREATING GROUPS OF APPROXIMATELY 100 STUDENTS EACH. THESE GROUPS OF 100 MAY BE DIVIDED INTO 4 SMALL GROUPS OF 25 STUDENTS EACH. THERE IS A POSSIBILITY OF ONE, TWO, FOUR OR EIGHT GROUPS MEETING WITH INDIVIDUAL TEACHERS TWICE EACH DAY.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS.
  E. STUDENTS ARE GRADED WITH AN "S" FOR SATISFACTORY, OR A "U" FOR UNSATISFACTORY. PRESENTATIONS, FIELD TRIPS, DISCUSSIONS AND PARTICIPATION REPLACESTHE NORMAL TEST. SINCE THE COURSE HAS BEEN DESIGNED WTIH AN AUDIO AND VISUAL APPROACH TO THE ARTS, NO HOMEWORK IS REQUIRED: STUDENTS ARE ENCOURAGED TO PURSUE THE VARIOUS DISCIPLINES ON THEIR OWN. EVALUATION BY THE STAFF IS BASED ON THE STUDENT'S CLASS PARTICIPATION AND HIS INVOLVEMENT IN SCHOOL AND COMMUNITY ACTIVITIES.
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES NOT INCLUDED
  B. BIBLIOGRAPHY NOT INCLUDED
  C. REFERENCE MATERIALS INCLUDE FILMS, RECORDS, SLIDES, RESOURCE MATERIALS
  D. NO APPENDICES

MUSIC ABSTRACT

APPROXIMATELY 49 CLASS PERIODS ARE OFFERED WITHIN THE 19 UNITS DEVOTED TO MUSIC. SELECTED OBJECTIVES FOR THESE UNITS ARE AS FOLLOWS: 1) TO INTRODUCE MUSIC INTO THE COURSE IN SUCH A WAY AS TO ESTABLISH A FAVORABLE ATTITUDE TOWARD ITS PURSUIT THROUGHOUT THE YEAR. (THE VARIETY OF MUSIC AVAILABLE TO US. WHO WRITES MUSIC AND WHY? WHAT ARE THE FUNCTIONS OF MUSIC?) 2) TO OFFER SOME INSIGHTS INTO THE PLEASURES AND PROBLEMS OF PERFORMANCE ON A MUSICAL INSTRUMENT. (6 CLASSES GIVEN TO RECORDER PLAYING INCLUDE THE STUDY OF RHYTHMIC VALUES, ONE-OCTAVE FINGERING, MELODIC STUDIES, AND THE STUDENT'S PERFORMANCE AND RECORDING OF A 2 OR 3-PART COMPOSITION) 3) TO VIEW THE 52-MINUTE FILM, WHAT DOES MUSIC MEAN BY LEONARD BERNSTEIN. 4) TO ATTEND A SOLO RECITAL GIVEN AS A SCHOOL ASSEMBLY BY LINCOLN CENTER PERFORMERS. 5) TO MAKE THE STUDENTS AWARE OF FORM IN MUSIC AS AN AID TO THEIR ENJOYMENT OF IT. (JAZZ, POPULAR AND CLASSICAL WORKS). 6) TO ACQUAINT THE STUDENTS WITH OPERA AS AN ART FORM. 7) TO ATTEND A LIVE PERFORMANCE OF LEONCAVALLO'S PAGLIACCI (ENGLISH, ABRIDGED PERFORMANCE BY THE NEW YORK CITY OPERA). 8) TO ACQUAINT THE STUDENTS WITH A MAJOR CHORAL WORK. (HISTORY OF CHORAL MUSIC AND EXAMPLES: EXCERPTS FROM HANDEL'S MESSIAH WHICH CAN BE HEARD IN LIVE PERFORMANCE DURING THE HOLIDAY SEASONS). 9) TO MAKE STUDENTS AWARE OF THE UNIQUE CHARACTER OF CHAMBER MUSIC AS AN ART FORM. (A STRING QUARTET PERFORMED DURING A GENERAL ASSEMBLY). 10) TO ILLUSTRATE THE DIFFERENCE BETWEEN

PURE OR ABSOLUTE MUSIC AND PROGRAM MUSIC. USE OF GROFE'S GRAND CANYON SUITE AND HONEGGER'S PACIFIC 231. 11) TO DISCUSS AND SAMPLE THE WORK OF CONTEMPORARY COMPOSERS INCLUDING EXPERIMENTAL WORK BEING DONE IN ELECTRONIC AND OTHER NEW MEDIA. 12) TO VIEW THE FEATURE-LENGTH FILM, THE GREAT CARUSO. 13) TO VIEW THE 57-MINUTE FILM OF LEONARD BERNSTEIN, JAZZ IN THE CONCERT HALL. 14) TO ACQUAINT THE STUDENTS WITH THE INSTRUMENTATION, DEVELOPMENT, AND MUSICAL POTENTIAL OF THE SYMPHONY ORCHESTRA. WORKS OF BACH, BEETHOVEN, AND STRAVINSKY ARE STUDIED. 15) TO GIVE INTERESTED STUDENTS AN OPPORTUNITY TO PURSUE THE STUDY OF THE RECORDER. 9 CLASS PERIOD ARE PLANNED. 16) TO CREATE A SERIES OF SHORT, ORIGINAL COMPOSITIONS USING THE PRINCIPLES OF THE MANHATTENVILLE MUSIC CURRICULUM PROGRAM. ALL COMPOSITIONS WILL BE COMPOSED, PLAYED, AND CONDUCTED BY THE STUDENTS AND RECORDED. 9 CLASS PERIODS ARE PLANNED. 17) TO MAKE STUDENTS AWARE OF THE TECHNIQUES OF PAINTING DIRECTLY ON FILM AND DRAWING A SOUND TRACK DIRECTLY ON FILM. 18) TO MAKE THE STUDENT AWARE OF THE SOUND PORTRAIT AS AN ART AND AS A COMMUNICATIVE MEDIUM. 19) TO INTRODUCE THE STUDENTS TO MUSIC THAT IS CHARACTERISTICALLY AMERICAN (FOSTER, GERSHWIN, IVES, COPLAND), AND TO BEGIN TO DEFINE STYLE IN MUSIC.

I. LOCATION:
  A. NEW JERSEY
  B. PENNINGTON

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR AND FACULTY, EDWARD L. PARMENTIER

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. DITTO COPIED. 15 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES NOT STATED
  C. SUBJECT AREAS NOT INDICATED. STUDIES INCLUDE PHILOSOPHY, LITERATURE, MUSIC, AND THE VISUAL ARTS
  D. EMPHASIS: PHILOSOPHY

  E. THEMATIC APPROACH.
  UNIT HEADINGS AND SELECTED TOPICS ARE AS FOLLOWS:
  UNIT I. HUMANNESS. TOPICS: WHAT DOES IT MEAN TO BE HUMAN? WHAT ARE THE UNIQUE CHARACTERISTICS OF HUMAN BEINGS? DEVELOPING AN ORGANIZED VIEW OF THE VARIOUS ACTIVITIES OF THE HUMAN MIND--A TAXONOMY OF MENTAL ACTIVITY. ARTICLES BY BERTRAND RUSSELL AND KINGMAN BREWSTER. EXCERPTS FROM PLATO.
  UNIT II. TRUTH. TOPICS: THEORY OF KNOWLEDGE. WHAT ARE THE VARIOUS WAYS OF KNOWING? ESSAYS BY BERTRAND RUSSELL, WILLIAM JAMES, DESCARTES, KANT, ARISTOTLE. SHORT STORIES BY KAFKA AND OTHERS. ABOUT 20 POEMS.
  UNIT III. ETHICS. TOPICS: SOCIAL VERSUS PERSONAL MORALITY. SOLVING ETHICAL CRISES--HYPOTHETICAL SITUATIONS FOR DEVELOPING ONE'S OWN ETHICAL STANDARDS. MODERN ISSUES--CENSORSHIP, EUTHENASIA, ABORTION, BUSINESS AND POLITICAL ETHICS.
  UNIT IV. ART. TOPICS: CREATIVITY, EXPRESSION, INVENTION. MUSIC AND THE VISUAL ARTS. WHAT IS ART? DIFFERENCE BETWEEN TASTE AND JUDGMENT.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. ONE TEACHER
  B. STUDENT ENROLLMENT:
    1. JUNIORS, SENIORS
    2. PREREQUISITE: COLLEGE-BOUND STUDENTS
    3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED. A ONE-SEMESTER COURSE.
  C. CLASS ACTIVITIES NOT DESCRIBED

  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED. TWO RESEARCH PAPERS ARE ASSIGNED, ONE IN WHICH THE STUDENT EXPRESSES HIS PHILOSOPHY OF LIFE AND ATTEMPTS TO DEFEND IT, AND THE OTHER, A MORE EXTENSIVE WORK ON ANY TOPIC OF INTEREST TO THE STUDENT.

  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES INCLUDE QUESTIONS AND TOPICS FOR RESEARCH AND DISCUSSION.
   B. BIBLIOGRAPHY NOT INCLUDED
   C. REFERENCE MATERIALS INCLUDE SAMPLE OUTLINES FOR UNITS IN ART AND PHILOSOPHY.
   D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS STUDIED IN THE UNIT ON ART, WHICH ALSO INCLUDES THE VISUAL ARTS, LITERARY ARTS, AND COMBINED ARTS SUCH AS OPERA, DANCE, DRAMA, AND PANTOMIME. WORKS OF BACH, MOZART, BEETHOVEN, AND STRAVINSKY (THE RITE OF SPRING) ARE ANALYZED.

I. LOCATION:
  A. NEW JERSEY
  B. LAWRENCEVILLE

II. SCHOOL AND PROGRAM PERSONNEL:
  A. DEAN OF FACULTY, WADE C. STEPHENS
  B. PROGRAM DIRECTOR NOT CITED
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES COURSE
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. DITTO COPIED. 1 PAGE

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES NOT STATED
  C. SUBJECT AREAS: DRAMA, MUSIC, ART, HISTORY, LITERATURE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    THE COURSE DEALS WITH THE CIVILIZATION OF URBAN CENTERS: CURRENT NEW YORK, 5TH CENTURY ATHENS, RENAISSANCE FLORENCE, AND 19TH CENTURY PARIS, RUSSIA, AND VIENNA.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. A TEAM OF 5 TEACHERS. ALL ATTEND EACH CLASS SESSION.
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE
  C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, CLASS REPORTS ON FIELD TRIPS, AND THE USE OF FILMS.
    THE CLASS MEETS 4 PERIODS A WEEK.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO THE METROPOLITAN MUSEUM, TO CONCERTS IN PRINCETON, AND TO VARIOUS AREAS OF NEW YORK CITY.
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE EXAMS
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES NOT INCLUDED
  B. BIBLIOGRAPHY NOT INCLUDED. A LIST OF TEXTS IS PROVIDED.
  C. REFERENCE MATERIALS INCLUDE A LIST OF TEXTS
  D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE STUDY OF THE FOLLOWING PERIODS OF CIVILIZATION: NEW YORK TODAY, 5TH CENTURY ATHENS, RENAISSANCE FLORENCE, AND 19TH CENTURY PARIS, RUSSIA, AND VIENNA.

I. LOCATION:
  A. NEW JERSEY
  B. LIVINGSTON

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR NOT CITED
  C. PROGRAM FACULTY: E. C. SCHWARTZ, LOUIS R. STAMELMAN

III. COURSE GUIDE DESCRIPTION:
  A. COURSE OF STUDY - HUMANITIES "A" AND HUMANITIES "B"
  B. COMPILED IN JULY, 1970
  C. COST NOT CITED
  D. DITTO COPIED. 52 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    HUMANITIES "A"
    TO DEVELOP THE STUDENT'S ABILITY TO MAKE VALID VALUE JUDGMENTS; TO INTRODUCE HIM TO CERTAIN PHILOSOPHICAL TRENDS; TO EXAMINE ART AND MUSIC IN RELATION TO THESE TRENDS.
    HUMANITIES "B"
    TO ACQUAINT THE STUDENT WITH UNIVERSAL TRUTHS IN HIS SEARCH FOR SELF-IDENTITY, SELF-REALIZATION, HIS PLACE IN SOCIETY, AND HIS CONTRIBUTION TO IT.
    TO ACQUAINT THE STUDENT WITH MAJOR TRENDS IN LITERATURE AND PARALLEL TRENDS IN HISTORICAL, PHILOSOPHICAL, MUSICAL, AND ARTISTIC THOUGHT.
    TO FOCUS UPON THE ENJOYMENT AND APPRECIATION OF THE ARTS.
  C. SUBJECT AREAS: LITERATURE, PHILOSOPHY, MUSIC, ART
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. HUMANITIES "A," 1ST SEMESTER, ELEMENTS APPROACH.
    HUMANITIES "B," 2ND SEMESTER, THEMATIC APPROACH.
    THE COURSE GUIDE IS IN 2 SECTIONS. HUMANITIES "A" SECTION DEALS WITH BASIC ELEMENTS OF LITERATURE, PHILOSOPHY, ART AND MUSIC. HUMANITIES "B" SECTION PRESENTS OBJECTIVES, PROJECTS, QUESTIONS FOR STUDENT CONSIDERATION, AND LISTS OF LITERARY, ART, AND MUSICAL WORKS PERTAINING TO EACH OF THE FOLLOWING THEMES: MAN AND HIS PERCEPTIONS; MAN IN SEARCH OF SELF-UNDERSTANDING; MAN IN CONFLICT WITH HIMSELF; MAN IN RELATIONSHIP WITH OTHERS; MAN'S BASIC DESIRES; MAN'S ALIENATION AND HIS REVOLT; MAN'S INHUMANITY TO MAN; MAN, THE HERO.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE
  C. CLASS ACTIVITIES INCLUDE DISCUSSIONS AND INDIVIDUAL PROJECTS
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO MUSEUMS, CONCERTS, FILMS, LECTURES, OPERAS, BALLETS
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED PROJECTS ARE LISTED FOR EACH OF THE 8 THEMES OF HUMANITIES "B"
   B. BIBLIOGRAPHY INCLUDED
   C. REFERENCE MATERIALS INCLUDE FILMS, SLIDES, RECORDINGS
   D. NO APPENDICES

MUSIC ABSTRACT

HUMANITIES "A," 1ST SEMESTER, DEALS WITH THE BASIC ELEMENTS OF PHILOSOPHY, LITERATURE, ART, AND MUSIC. THE STUDY OF MUSIC IS LINKED TO A PRESENTATION OF TWO PHILOSOPHICAL TRENDS: THE SYSTEM WHICH SUBSTANTIATES THE NEED FOR FORMALIZED RELIGION IN OUR WORLD VERSUS THE SYSTEM WHICH REJECTS FORMALIZED RELIGIOUS INSTITUTIONS BY PLACING THE ENTIRE BURDEN ON THE HUMAN BEING. TO MORE FULLY UNDERSTAND THESE TRENDS, THE STUDENT EXAMINES THEIR COUNTERPARTS, ART AND MUSIC. IT IS INTENDED THAT THE STUDENT BE ENABLED TO ANSWER THE FOLLOWING QUESTIONS: WHY DO YOU LISTEN TO MUSIC? WHAT ROLE CAN MUSIC PLAY IN THE DEVELOPMENT OF YOUR HUMAN SENSIBILITIES? EVENTUALLY HE SHOULD BE ABLE TO ANALYZE A GIVEN WORK ACCORDING TO ITS COMPOSITIONAL COMPONENTS AND THE EMOTIONAL AND PHILOSOPHICAL RESPONSE OF THE LISTENER.

THE MUSICAL ASPECTS STUDIED ARE AS FOLLOWS: INSTRUMENTS OF THE ORCHESTRA; THE ELEMENTS OF MELODY, COLOR, TEXTURE, MOVEMENT, HARMONY, BALANCE, RHYTHM, AND UNITY AS A MEANS OF JUDGING VALUE IN MUSIC; AND CHARACTERISTICS OF MUSIC IN THE MIDDLE AGES, AND THE RENAISSANCE, BAROQUE, CLASSICAL, ROMANTIC, AND MODERN PERIODS.

COMPOSERS AND MUSICAL WORKS ARE LISTED FOR EACH OF THE 8 THEMES OF HUMANITIES "B," (SEE THEMES UNDER IV D ON THE PRECEDING PAGE). OFFERED DURING THE 2ND SEMESTER.

I. LOCATION:
A. NEW JERSEY
B. EAST PATERSON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR: DAVID VAN DUREN
C. PROGRAM PREPARED BY CAROLE HANSEN, ARLENE KAMERON, ALLAN NEWMAN, DAVID VAN DUREN

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1969
C. COST NOT CITED
D. MIMEOGRAPHED. 24 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO PROVIDE AN UNDERSTANDING OF OTHER CULTURES THROUGH THE ARTS.
TO DEVELOP WISDOM THROUGH KNOWLEDGE OF THE BEST OF WHAT HAS BEEN SAID, THOUGHT AND DONE IN FORMER TIMES; TO DEVELOP VALUES CONCERNING BEAUTY, JUSTICE, FREEDOM, VIRTUE, TRUTH, TRUST, COMPASSION, AUTHORITY, HOPE AND LOVE; TO DEVELOP AND MAINTAIN THE CREATIVE AND IMAGINATIVE ABILITIES OF THE STUDENTS.
TO CONTEMPLATE MAN'S PAST, HIS PRESENT AND HIS ULTIMATE DESTINY.
TO PROVIDE AN ANSWER TO "WHO AM I? WHAT SHALL I MAKE OF MY LIFE?" TO PROVIDE AN IDEAL TOWARD WHICH STUDENTS MAY WORK.
TO FILL THE EMPTINESS WITHIN MAN WHICH WILL ENABLE HIM TO UTILIZE HIS LEISURE; TO DEVELOP AESTHETIC TASTES.
C. SUBJECT AREAS: ART, LITERATURE, MUSIC
D. EACH AREA RECEIVES EQUAL EMPHASIS
E. ELEMENTS APPROACH.
THE COURSE FOCUSES ON A STUDY OF FORMS AND SHAPES WHICH MAN'S ART HAS ESTABLISHED. HEADINGS OF THE UNITS ARE AS FOLLOWS: I. INTRODUCTION. II. THE SUBJECTS AND SOURCES OF SUBJECTS FOR MAN'S ART. III. THE FUNCTIONS OF MAN'S WORKS OF ART. IV. EXPERIMENTING WITH MEDIUMS IN MUSIC, ART AND LITERATURE. V. THE ELEMENTS OF MUSIC, ART, AND LITERATURE. VI. THE ORGANIZATION OF MUSIC, ART, AND LITERATURE. VII. STYLE REFLECTS THE ARTIST.

FOR EACH UNIT, THE COURSE GUIDE PRESENTS AIMS, CONTENT (WORKS STUDIED, TOPICS FOR DISCUSSION, AND SPECIFIC ACTIVITIES), AND RESOURCES (FILMS, SLIDES, RECORDS, BOOKS).

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES FOR EACH UNIT INCLUDE PROJECTS AND DISCUSSION OR STUDY TOPICS FOR EACH SUBJECT AREA.
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS INCLUDE FILMS, SLIDES, RECORDINGS, AND BOOKS PERTAINING TO EACH UNIT.
D. NO APPENDICES

MUSIC ABSTRACT

EQUALLY WITH LITERATURE AND ART, MUSIC IS STUDIED IN TERMS OF ITS SUBJECTS AND THEIR SOURCES, ITS FUNCTION, MEDIUMS, ELEMENTS, ORGANIZATION, AND STYLE. THE COURSE GUIDE CITES SPECIFIC MUSICAL COMPOSITIONS TO BE STUDIED IN RELATION TO THE FOLLOWING UNIT IDEAS.

UNIT I. ART IS CREATED BY ALL PEOPLE AT ALL TIMES. ART INVOLVES EXPERIENCE. ART IS NOT NATURE.

UNIT II. A STUDY OF WHAT SUBJECT IS, HOW IT IS EXPRESSED, AND WHAT HAVE BEEN COMMON SOURCES OF SUBJECT. EXAMPLES OF ABSOLUTE MUSIC AND PROGRAM MUSIC ARE STUDIED AS THE EXPRESSION OF SUBJECT IN MUSIC. WORKS BASED ON HISTORY, MYTHOLOGY, CHRISTIANITY AND THE BIBLE ARE STUDIED AS EXAMPLES OF SOURCES OF MUSICAL SUBJECT.

UNIT III. A STUDY OF THE CONCEPT THAT THE ARTS HAVE A FUNCTION IN MAN'S LIFE IN ADDITION TO PROVIDING AESTHETIC ENJOYMENT. EXAMPLES OF MUSIC ARE STUDIED WHICH HAVE SERVED FOR THE COMMEMORATION OF AN EVENT, FOR THE DANCE, FOR RELIGION AND WORSHIP, AND FOR FOLK USES SUCH AS PATRIOTIC SONGS AND SPIRITUALS.

UNIT IV. A STUDY OF VARIOUS USES OF MEDIUM. ORCHESTRAL INSTRUMENTS, THE ORGAN, AND DIFFERENT VOCAL TIMBRES ARE HEARD IN WORKS WHICH HIGHLIGHT THESE SPECIFIC MUSICAL MEDIUMS.

UNIT V. A STUDY OF THE QUALITIES AND PROPERTIES OF A WORK OF ART. VARIOUS TYPES OF RHYTHM, TEMPO, DYNAMICS, TIMBRE, MELODY, AND HARMONY ARE STUDIED IN MUSICAL WORKS.

UNIT VI. THE FOLLOWING FORMS OF MUSIC ARE HEARD AND STUDIED: SONG FORM (BINARY, TERNARY), THEME AND VARIATIONS, FUGUE, MINUET AND TRIO, RONDO, SONATA-ALLEGRO, SUITE, CONCERTO, PROGRAM MUSIC, FOLK SONG, ART SONG, OPERA, ORATORIO, MASS, AND REQUIEM.

UNIT VII. STYLE IS CONSIDERED, NOT SIMPLY AS THE USE OF MEDIUM, SUBJECT, AND ORGANIZATION, BUT AS THE PERSONALITY OF THE ARTIST SHOWING THROUGH THEM. CLASSICISM VERSUS ROMANTICISM IS STUDIED IN THE MUSIC OF MOZART AND HAYDN COMPARED WITH WORKS BY BEETHOVEN AND RICHARD STRAUSS. COMEDY VERSUS TRAGEDY IS STUDIED WITH SELECTED WORKS OF BERNSTEIN, TSCHAIKOWSKY, MENDELSSOHN, AND WAGNER.

200

I. LOCATION:
   A. NEW JERSEY
   B. MONTCLAIR

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR, MRS. ADELE H. STERN
   C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES
   B. DATE OF COMPILATION NOT CITED
   C. COST NOT CITED
   D. MIMEOGRAPHED. 7 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES:
      TO CONSIDER IDEAS IN LITERATURE IN VARIOUS TIME PERIODS, LINKING THEM WITH TODAY'S PROBLEMS AND INTERESTS, SO THAT THE STUDENT MAY BECOME MORE AWARE OF THE SIGNIFICANCE OF HIS OWN IDEAS.
      TO HELP THE STUDENT DEVELOP A SCHOLARLY ATTITUDE AND A SOCIAL AWARENESS AS A RESULT OF DEALING WITH MANY VALUES AND THEORIES.
      TO FORM CONCEPTS ABOUT THE NATURE OF THE GOOD MAN, THE GOOD SOCIETY, AND GOOD ART.
      TO ANALYZE SOME OF THE MAJOR QUESTIONS WHICH HAVE FASCINATED AND DISTURBED MAN THROUGH THE AGES.
      TO FOSTER A CREATIVE ENVIRONMENT IN AN ATTEMPT TO AWAKEN THE STUDENT'S ORIGINALITY.
      TO PROVIDE AN INTER-DISCIPLINARY APPROACH BY CONSIDERING SUBJECT AREAS WHICH INFLUENCED, EXTENDED TO, AND DEVELOPED IDEAS FOUND IN LITERATURE.
   C. SUBJECT AREAS: LITERATURE, PHILOSOPHY, RELIGION, RELATED ARTS (PAINTING, SCULPTURE, DANCE, MUSIC)
   D. EMPHASIS: LITERATURE

   E. THEMATIC AND CHRONOLOGICAL APPROACH.
      SCOPE AND SEQUENCE OF THE COURSE IS AS FOLLOWS.
      LITERATURE: AN EXAMINATION OF REPRESENTATIVE EXAMPLES OF LITERATURE FROM VARIOUS TIME PERIODS AND FROM DIVERSE COUNTRIES. AN ATTEMPT IS MADE TO POSE IDEAS AND TO DISCOVER HOW GREAT MEN HAVE THOUGHT ABOUT THESE IDEAS THROUGHOUT HISTORY. SUGGESTED THEMES ARE AS FOLLOWS: 1) THE INDIVIDUAL CONSCIENCE IN CONFLICT WITH SOCIETY; 2) THE IDEAL SOCIETY (UTOPIAS); 3) THE ARTIST AS SOCIAL CRITIC; 4) THE CONCEPT OF POWER--GOOD AND EVIL; 5) THE CONCEPT OF THE DEVIL, HELL AND DEATH; 6) EXISTENTIAL LONELINESS; 7) STAR-CROSSED LOVERS; 8) MAN'S SEARCH FOR GOD.
      PHILOSOPHY AND RELIGION: AN EXAMINATION OF PHILOSOPHICAL CONCEPTS AS THEY RELATE TO THE LITERARY CONCERNS OF THE COURSE.
      RELATED ARTS: THE MAJOR OBJECTIVE IS TO GIVE THE STUDENT A DEEPER APPRECIATION OF LITERARY WORKS THROUGH AN UNDERSTANDING OF VARIOUS ARTISTIC FORMS. THE FOLLOWING ARTS ARE CONSIDERED: STAGE SETS, PERIOD COSTUMING, APPROPRIATE MAKE-UP; DANCE; SCULPTURE; PAINTING IN A VARIETY OF MEDIA; MUSICAL PATTERNS; AND OTHER ARTS SUCH AS POTTERY AND WEAVING.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. NUMBER OF TEACHERS NOT INDICATED. GUEST SPEAKERS ARE DRAWN FROM THE LOCAL COMMUNITY AND THE SCHOOL'S ART AND HISTORY DEPARTMENTS.
   B. STUDENT ENROLLMENT:
      1. SENIORS
      2. PREREQUISITES NOT CITED
      3. ELECTIVE AND GIVEN FOR CREDIT. A ONE-SEMESTER COURSE.
   C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, RECORDINGS, AND TAPES. THE CLASS MEETS EACH DAY FOR A 45-MINUTE PERIOD.
   D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS, ORGANIZED BY THE STUDENTS, TO CONCERTS, MUSEUMS, FILM FESTIVALS AND SHOWINGS, DRAMATIC PRODUCTIONS, ART GALLERIES, THE LINCOLN CENTER, AND THE CLOISTERS.
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
   F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. PROCEDURES FOR STUDENT MOTIVATION ARE INCLUDED IN READING, WRITING, AND RELATED ARTISTIC ACTIVITIES.
   B. BIBLIOGRAPHY INCLUDED (LITERARY WORKS)
   C. REFERENCE MATERIALS INCLUDE A LIST OF FILMS, RECORDS AND TAPES, AND A LIST OF POSSIBLE FIELD TRIPS.
   D. NO APPENDICES

MUSIC ABSTRACT

ACCORDING TO THE COURSE OUTLINE, MUSICAL PATTERNS ARE CONSIDERED IN THE SECTION DEALING WITH RELATED ARTS. THE UNDERSTANDING OF VARIOUS ARTISTIC FORMS IS MEANT TO CREATE A DEEPER APPRECIATION OF LITERARY WORKS STUDIED IN THE COURSE.

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

202

I. LOCATION:
A. NEW JERSEY
B. ROCKAWAY

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, GERALD A. LASSO (ENGLISH DEPT. CHAIRMAN)
C. PROGRAM FACULTY: MRS. FLORENCE STEPHENS. COURSE GUIDE PREPARED BY CHARLES MCMICKLE

III. COURSE GUIDE DESCRIPTION:
A. COURSE OF STUDY IN THE HUMANITIES
B. COMPILED IN 1967
C. COST NOT CITED
D. MIMEOGRAPHED. 40 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES: (SELECTED)
TO INTRODUCE STUDENTS TO THE VAST RANGE OF HUMAN ARTISTIC EXPRESSION, AND TO TEACH BASIC ELEMENTS MAN USES TO ACHIEVE THIS EXPRESSION; TO INTRODUCE STUDENTS TO THE ACHIEVEMENTS OF HUMAN REASON, AND TO TEACH THE METHODS AND IDEAS OF GREAT THINKERS.
TO HELP STUDENTS REALIZE THE BASIC IDENTITY OF ALL MEN BY EXPERIENCING THE HOPES, FEARS, JOYS, AND ASPIRATIONS OF MEN FROM ALL PLACES AND ALL TIMES.
TO ENCOURAGE STUDENTS TO DEVELOP A SOCIAL CONSCIENCE AND A SERIOUSNESS ABOUT THEIR OWN LIVES AS A RESULT OF THEIR EXPERIENCES WITH THE CONCEPTS AND VALUES OF OTHER MEN.
TO DISCOVER WAYS IN WHICH THE ARTS, IDEAS AND HISTORICAL EVENTS OF A PERIOD CAN BE RELATED.
TO CREATE AN AWARENESS OF OUR CULTURAL HERITAGE.
C. SUBJECT AREAS: ARCHITECTURE, SCULPTURE, PAINTING, LITERATURE, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
THE COURSE GUIDE IS DESIGNED FOR TEACHER USE.
TEXTS, OBJECTIVES, BASIC ACTIVITIES, AND RELATED ACTIVITIES ARE DESCRIBED FOR EACH OF THE FOLLOWING COURSE UNITS: I. INTRODUCTION TO THE HUMANITIES. (1 WEEK) II. THE ANCIENT EAST. (4 WEEKS) III. GREECE AND THE BIRTH OF THE WEST. (5 WEEKS) IV. THE WEST UNDER ROMAN SWAY. (3 WEEKS) V. CHRISTENDOM, ISLAM, AND THE MIDDLE AGES. (4 WEEKS) VI. REBIRTH AND DISCOVERY. (5 WEEKS) VII. CLASSICISM AND REASON. (4 WEEKS) VIII. THE DEMOCRATIC SPIRIT AND ROMANTICISM. (4 WEEKS) IX. SCIENCE, DOUBT AND ESCAPE. (5 WEEKS) X. REVIEW; TESTING.
UNDER "BASIC ACTIVITIES," COURSE CONTENT FOR EACH SUBJECT AREA IS OUTLINED.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. ONE TEACHER FOR ALL AREAS
B. STUDENT ENROLLMENT:
1. SENIORS
2. PREREQUISITES INCLUDE ABILITY OF THE STUDENT TO UNDERSTAND CONCEPTUAL TERMS AND TO THINK IN A LOGICAL SEQUENCE. HE MUST DESIRE EXTENSIVE READING.
3. ELECTIVE

C. CLASS ACTIVITIES FOCUS ON SEMINAR DISCUSSIONS WITH INTRODUCTORY LECTURES AS NECESSARY. INDEPENDENT RESEARCH IS EMPHASIZED.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO STAGE PLAYS AND MUSICALS, FILMS, CONCERTS, BALLETS, OPERAS, LECTURES, MUSEUMS AND GALLERY DISPLAYS, AND BUILDINGS OF NOTABLE ARCHITECTURE.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE SEMINAR PARTICIPATION, MAJOR ORAL REPORTS, AND MINOR REPORTS AND TESTS.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES ARE INCLUDED FOR EACH UNIT, SUCH AS THE USE OF SPECIFIC RECORDINGS, FILMS, FILMSTRIPS, AND VARIOUS CLASS PROJECTS RELATED TO THE UNIT.
B. BIBLIOGRAPHY IS INCLUDED WITHIN EACH UNIT
C. REFERENCES TO SUGGESTED FILMS, FILMSTRIPS, RECORDS, PRINTS, AND SLIDES ARE INCLUDED FOR EACH UNIT.
D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS DESCRIBED FOR EACH COURSE UNIT WITH A STATEMENT OF "BASIC ACTIVITIES," AN OUTLINE OF STUDIES, AND A LIST OF "RELATED ACTIVITIES," SPECIFIC RECORDINGS, ASSIGNMENTS, PROJECTS, AND OTHER ENRICHMENT EXPERIENCES.

MAJOR ASPECTS OF MUSIC STUDIED IN RELATION TO EACH UNIT ARE AS FOLLOWS:

INTRODUCTION. A BRIEF HISTORY OF THE MEANING OF "HUMANITIES"; BASIC ELEMENTS OF EACH BRANCH OF THE HUMANITIES; FACTORS WHICH INFLUENCE THE CREATION OF A WORK OF ART; INTRODUCTION TO MAJOR STYLISTIC PERIODS OF WESTERN CULTURE; AND THE PROBLEM OF JUDGING A WORK OF ART.

THE ANCIENT EAST. MUSIC EXISTED EXTENSIVELY, ALTHOUGH NONE IS PRESERVED. HARP AND LYRE FAMILY OF INSTRUMENTS ORIGINATED HERE.

GREECE. RECORDINGS OF 3 BRIEF EXAMPLES OF ANCIENT GREEK MUSIC ARE PRESENTED WITH A STUDENT REPORT.

CHRISTENDOM, ISLAM, AND THE MIDDLE AGES. THE MASS, GREGORIAN CHANT, MONOPHONY, AND THE DEVELOPMENT OF POLYPHONY.

REBIRTH AND DISCOVERY. RECORDINGS OF RENAISSANCE MUSIC.

CLASSICISM AND REASON. BAROQUE MUSIC TRACED THROUGH DRAMATIC, CHURCH, AND INSTRUMENTAL FORMS; THE MUSIC OF BACH AND HANDEL. CLASSICISM OF THE 17TH AND 18TH CENTURIES TRACED THROUGH SONATA FORM, THE SYMPHONY, CONCERTO, AND OPERA; THE COMPOSERS GLUCK, HAYDN, MOZART, AND BEETHOVEN.

THE DEMOCRATIC SPIRIT AND ROMANTICISM. SELECTED POEMS SET TO MUSIC BY ROBERT SCHUMANN; ROMANTIC CHARACTERISTICS OF MUSIC (MELODY, HARMONY, TONALITY, COUNTERPOINT, FORM); SELECTED WORKS OF INDIVIDUAL COMPOSERS; A STUDY OF THE OPERATIC WORK OF WAGNER.

SCIENCE, DOUBT, AND ESCAPE. IMPRESSIONISM TRACED IN THE WORKS OF DEBUSSY AND RAVEL (4 COMPOSITIONS); EXPRESSIONISM STUDIED IN STRAVINSKY'S RITE OF SPRING, AND FIREBIRD, AND IN PIERROT LUNAIRE BY SCHOENBERG. A SURVEY OF COMPOSERS PLACES EMPHASIS ON BARTOK, BLOCH, VAUGHAN WILLIAMS, BRITTEN, HINDEMITH, AND PROKOFIEV.

THE RCA VICTOR RECORDINGS HISTORY OF MUSIC IN SOUND ARE USED.

204

I. LOCATION:
A. NEW JERSEY
B. MCUNTAIN LAKES

II. SCHOOL AND PROGRAM PERSCNNEL:
A. PRINCIPAL, ERIC G. WAXMAN
B. PRCGRAM DIRECTOR, KIRBY HOKE
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. COURSE OF STUDY - HUMANITIES
B. COMPILED IN 1968
C. COST NOT CITED
D. MIMEOGRAPHED. 120 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATICN NOT CITED
B. GENERAL OBJECTIVE:
TO BALANCE THE AESTHETIC AND CRITICAL WITH THE PHILOSOPHICAL AND ANTHROPOLOGICAL BY A CONCENTRATION ON THE FOLLCWING MAJOR THEMES: 1) MAN'S ATTEMPTS TO UNDERSTAND AND COPE WITH FORCES BEYOND HIS CCNTROL. 2) MAN'S ATTEMPTS TO UNDERSTAND AND RELATE TO HIS "INNER WCRLD." 3) MAN'S ATTEMPTS TO CREATE AND ORGANIZE SOCIETY. 4) MAN'S ATTEMPTS TO ENJOY BOTH FREEDCM AND SECURITY.
C. SUBJECT AREAS: SOCIAL STUDIES, PHILOSOPHY, RELIGICN, MUSIC, LITERATURE, PAINTING, SCULPTURE, ARCHITECTURE
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
SCOPE: FRCM GREEK CIVILIZATICN TO THE PRESENT.
THE COURSE IS BROKEN INTO 4 AREAS: GREECE, FRCM HCMER THROUGH THE HELLENISTIC PERIOD; THE RENAISSANCE, FROM DANTE THROUGH SHAKESPEARE; THE AGE OF REASON, FRCM HCBBES TO THE FRENCH REVOLUTION; AND THE MODERN AGE, FROM THE LATE VICTORIAN PERICD TO THE PRESENT DAY. THE MIDDLE AGES, THE 17TH CENTURY, AND THE ROMANTIC AGE ARE USED AS SHORT "BRIDGES" FOR PRCCEECING FRCM ONE MAJOR AREA TO ANOTHER. REPRESENTATIVE WORKS IN ALL AREAS ARE CHOSEN ON THE BASIS OF THEIR IMPORTANCE, THEIR INTEREST TO HIGH SCHOOL SENIORS AND THEIR AVAILABILITY IN CONVENIENT EDITICNS.

THE COURSE GUIDE INCLUDES A HUMANITIES CALENCAR WHICH LISTS ALL ACTIVITIES OF THE COURSE AS THEY OCCUR DAY BY DAY. SEVERAL TOPICS FRCM THIS CALENCAR ARE AS FOLLOWS: A LECTURE ON THE PRINCIPLES UNDERLYING THE STUDY OF CULTURES, BASED ON RUTH BENEDICT'S PATTERNS OF CULTURE (NEW YORK: NEW AMERICAN LIBRARY, 1934); DISCUSSION OF EDITH HAMILTON'S CONCEPT OF THE MIND-SPIRIT AS EXPRESSED IN HER BOOK THE GREEK WAY (NEW YORK: W. W. NORTON, 1964); AN ENCYCLOPEDIA BRITANNICA FILM, THE THEATRE: ONE OF THE HUMANITIES, NARRATED BY CLIFTCN FADIMAN; DISCUSSION ABOUT CITIES AND WHAT MAKES A CITY GREAT; DISCUSSION OF PLATONIC PHILOSOPHY AND CONSTRUCTION OF THE "IDEAL STATE"; AN IN-DEPTH STUDY OF THE SPECIAL FUSION OF FAITH, INTELLECT, ENGINEERING, AND ARCHITCTURE THAT MAKES CHARTRES THE GREATEST OF MEDIEVAL CHURCHES; HAMLET AS A GHOST STORY, A DETECTIVE STORY AND A STORY OF REVENGE.

TO ACHIEVE MORE FRUITFUL RESULTS IN THE REMAINING QUARTERS, THE FIRST QUARTER OF STUDY DEALS WITH THE ELEMENTS AND PRINCIPLES OF MUSIC, LITERATURE, PAINTING, SCULPTURE, AND ARCHITECTURE THROUGH AN EXAMINATION OF SUBJECT, FUNCTION, MEDIUM, ORGANIZATION AND STYLE. THIS FIRST QUARTER ALSO SERVES TO INTRODUCE ELEMENTARY CONCEPTS OF RELIGION AND PHILOSOPHY AS SEEN PARTICULARLY IN THE CIVILIZATION OF ANCIENT GREECE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS NOT INDICATED. GUEST LECTURERS, WHEN AVAILABLE, ARE USED FOR ART, MUSIC, RELIGION, AND SPECIFIC PERIODS OF HISTORY.
- B. STUDENT ENROLLMENT:
  1. SENIORS
  2. PREREQUISITES NOT CITED
  3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. THE PERFORMANCE PROJECT IS AN APPROACH USED TO STIMULATE STUDENT PARTICIPATION IN EACH QUARTER OF THE COURSE. THIS IS A PROJECT WHICH IS INITIATED, STUDIED, CREATED, CONSTRUCTED, RESEARCHED OR OTHERWISE PURSUED BY THE STUDENT FOR THE PURPOSE OF PERFORMING IN AN INDIVIDUAL AND SPECIAL WAY DURING EACH OF THE 4 CHRONOLOGICAL PERIODS STUDIED. ANY RESEARCH PROJECT OR ACTIVITY THAT RESULTS IN A TANGIBLE CONTRIBUTION TO ONE'S UNDERSTANDING OF THE ROLE OF HUMANITIES IN THE PERIOD UNDER STUDY IS USUALLY ACCEPTABLE. THE COURSE GUIDE INCLUDES A PERFORMANCE PROJECT IDEA SHEET CONSISTING OF SUGGESTED ACTIVITIES SUCH AS THE FOLLOWING: 1) WRITE AN ORIGINAL LITERARY WORK MODELED ON THE PREVAILING FORM AND STYLE OF A PARTICULAR HISTORICAL PERIOD SUCH AS AN ESSAY BASED ON THOSE OF MONTAIGNE; 2) STUDY OF TECHNIQUES USED BY ARTISTS OF A GIVEN PERIOD, AND THE CREATION OF AN EXAMPLE USING A MEDIUM TYPICAL OF THE PERIOD SUCH AS FRESCO OR EGG TEMPERA ON WOOD; 3) CONSTRUCTION OF A MODEL OF AN ACTUAL BUILDING OR OTHER STRUCTURE THAT TYPIFIES A GIVEN PERIOD; A RESEARCH PAPER ON A TOPIC SUCH AS PATRONAGE IN THE CHURCH DURING THE ITALIAN RENAISSANCE.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE ESSAYS, INDIVIDUAL ASSIGNMENTS, TESTS.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES INCLUDED. (SEE V C)
- B. BIBLIOGRAPHY INCLUDES LISTS OF REQUIRED READINGS
- C. REFERENCE MATERIALS INCLUDED IN THE 4 APPENDICES
- D. APPENDICES:
  - A) PERFORMANCE PROJECT IDEAS SHEETS. 4 PAGES
  - B) VISUAL ARTS: FACT AND STUDY SHEETS. MYTHOLOGY AND LEGEND AS SOURCES OF ART SUBJECTS. 12 PAGES
  - C) NON-WESTERN WORKS. A BIBLIOGRAPHY. 3 PAGES
  - D) REPLAN DAY: TEACHERS AND STUDENTS EXAMINE AND EVALUATE COURSE PROCEDURES. 2 PAGES

  REMAINING 70 PAGES: STUDY QUESTIONS AND FACT SHEETS ON WORKS OF LITERATURE AND MATERIALS PERTAINING TO OTHER SUBJECT AREAS.

MUSIC ABSTRACT

ACCORDING TO THE "CALENDAR" OF CLASS ACTIVITIES FOR THE YEAR'S HUMANITIES COURSE, ABOUT 20 CLASSES ARE DEVOTED WHOLLY OR PARTIALLY TO MUSIC. BELL TELEPHONE HOUR FILMS ARE VIEWED IN 10 OF THESE CLASSES. IN ADDITION TO THE 20 CLASSES, SEVERAL DAYS ARE GIVEN TO STUDENT PROJECTS WHICH MAY DEAL WITH MUSIC.

SELECTED MUSIC TOPICS STUDIED THROUGHOUT THE YEAR ARE AS FOLLOWS: SCALES AND MODES, MUSIC INTERVALS, MUSSORGSKY'S PICTURES AT AN EXHIBITION, JAZZ AND POPULAR MUSIC IN MODERN AMERICA.

THE PERFORMANCE PROJECT (SEE V C) IS MEANT TO STIMULATE STUDENT PARTICIPATION IN INDEPENDENT RESEARCH OR PERFORMANCE DURING EACH QUARTER OF STUDY. AN ACTIVITY IN MUSIC MAY BE CHOSEN FOR THIS PROJECT. SEVERAL MUSIC TOPICS ARE SUGGESTED, AMONG WHICH ARE THE FOLLOWING: 1) COMPOSE AND PERFORM ORIGINAL MUSIC IN THE STYLE OF A PARTICULAR PERIOD; 2) FORM A CHORAL GROUP AND DIRECT IT IN THE RENDITION OF A COMPOSITION CHARACTERISTIC OF A PARTICULAR PERIOD; 3) CONSTRUCT AN EXTENSIVE EXHIBIT ILLUSTRATING MUSICAL PRACTICE OF A PARTICULAR PERIOD INCLUDING SUCH THINGS AS FACSIMILES OF MUSICAL SCORES, AND DRAWINGS OR CONSTRUCTIONS OF INSTRUMENTS.

I. LOCATION:
A. NEW JERSEY
B. NEW PROVIDENCE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, WALTER M. MCCARTHY
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY: STEPHEN KRAMER, MUSIC; RICHARD SIEGEL, ART

III. COURSE GUIDE DESCRIPTION:
A. THE INDIVIDUAL PERSON
B. COMPILED IN 1967
C. COST NOT CITED
D. MIMEOGRAPHED. 22 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1967
B. GENERAL OBJECTIVES: (SELECTED)
TO HELP THE STUDENTS UNDERSTAND THE TOTAL ROLE OF ART AND MUSIC IN THEIR LIVES AND HOW IT CAN IMPROVE OR ADD TO THEIR EXISTENCE.
TO HELP THE STUDENTS DEVELOP THE ABILITY TO THINK CRITICALLY FOR THEMSELVES.
TO HELP THE STUDENTS DISCOVER THEIR INNATE POTENTIAL AS INDIVIDUALS.
C. SUBJECT AREAS: ART, MUSIC, LITERATURE, DANCE, DRAMA
D. EMPHASIS: ART, MUSIC, LITERATURE
E. ELEMENTS AND CHRONOLOGICAL APPROACH.
THE COURSE IS DESCRIBED AS A STUDY OF THE FUNDAMENTAL SIMILARITIES AND DIFFERENCES AMONG THE ARTS, AND THE STUDY OF MAN, PAST, PRESENT, AND FUTURE IN RELATION TO THE UNIVERSE AND THE FAMILY OF MAN.
THE GENERAL CONTENT OF THE COURSE GUIDE IS ORGANIZED INTO THE FOLLOWING 3 AREAS OR UNITS:
I. BASIC FUNDAMENTALS COMMON TO MAN'S ENDEAVORS AND NATURE'S ENDEAVORS. THE FUNDAMENTALS OF ART AND MUSIC ARE STUDIED. CONSIDERATION IS GIVEN TO THE RELATIONSHIPS WHICH BOTH OF THESE ARTS HAVE IN COMMON.
II. FAMILY OF MANKIND: THE STUDENT'S RELATIONSHIP TO OTHER CULTURES; A LOOK INTO A CULTURE THROUGH ITS VARIOUS CEREMONIES. EMPHASIS IS PLACED ON CREATIVITY AS AN ASPECT OF ONE'S VIEW OF MAN. THESE VIEWS INCLUDE SOCIAL, ECONOMIC, POLITICAL, AND PERSONAL CONSIDERATIONS.
III. MAN AND THE INDIVIDUAL PERSON: HIS ROLE AND HIS EXPRESSION. AN APPRECIATION OF MAN IS DERIVED FROM HISTORICAL CONSIDERATIONS AND QUESTIONS SUCH AS THE FOLLOWING: WHO ARE WE? WHAT ARE WE? FROM WHERE DO WE COME? TO WHERE ARE WE GOING?
FOR EACH OF THE 3 UNITS, A "STATEMENT" OF PURPOSE AND BACKGROUND, AND AN OUTLINED DESCRIPTION OF THE CONTENT IS GIVEN. THIS CONTENT DEALS WITH VISUAL, MUSICAL, AND VERBAL FORMS OF EXPRESSION.
F. ACCORDING TO THE COURSE GUIDE, THE MAIN STRENGTH OF THE PROGRAM'S STRUCTURE IS THE INVOLVEMENT OF THE STUDENT IN THE ARTS BY "DOING." THROUGH THE ACQUISITION OF BASIC TECHNIQUES, A CLIMATE FOR CREATIVE THOUGHT AND ACTION IS FOSTERED.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. TEAM OF 2 TEACHERS
   B. STUDENT ENROLLMENT NOT DESCRIBED
   C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, LISTENING, CREATIVE PLAY PROBLEMS, INDEPENDENT RESEARCH EXPERIENCES, AND THE USE OF SLIDES AND OVERHEAD TRANSPARENCIES.
   D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE STUDENT RESEARCH, TEACHER/PUPIL ANALYSIS, AND OBSERVATIONAL RECORDS OF STUDENTS BY THE TEACHER.
   F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES INCLUDE CORIGINAL CREATIONS SUCH AS COLLAGES OF WORDS AND PHOTOGRAPHS, DRAWINGS, "WORD" DESCRIPTIONS, POEMS, PRESENTATIONS OF PLAYS AND READINGS, AND MUSICAL PERFORMANCES.
   B. BIBLIOGRAPHY INCLUDED
   C. REFERENCE MATERIALS INCLUDE A STUDENT QUESTIONNAIRE (BACKGROUND AND ATTITUDES OF THE STUDENTS); AN OUTLINE OF STUDENT RESEARCH PROCEDURES; AND TITLES OF FILMS.
   D. NO APPENDICES

MUSIC ABSTRACT

STUDENTS ARE MEANT TO EXPERIENCE DIRECT "INVOLVEMENT" IN MUSIC, ART AND LITERATURE, THROUGH THE RECOGNITION OF FUNDAMENTAL SIMILARITIES AND DIFFERENCES AMONG THE ARTS, AND THROUGH A STUDY OF MAN'S CREATIVE EXPRESSION IN THE PAST AND THE PRESENT.

THE 3 UNITS FOCUS RESPECTIVELY ON BASIC FUNDAMENTALS OF THE ARTS, THE DEVELOPMENT OF THE STUDENT'S CREATIVITY, AND THE APPRECIATION OF THE ARTS. IN UNIT I, THE ELEMENTS OF MELODY, FORM, HARMONY, AND TIMBRE ARE STUDIED. RHYTHM, BALANCE, CONTRAST AND UNITY ARE CONSIDERED AS PRINCIPLES OF DESIGN. AS PART OF UNIT II, THE STUDENT REFLECTS UPON HIS RELATIONSHIP TO OTHER CULTURES, AND STUDIES THE MUSIC ASSOCIATED WITH VARIOUS ETHNIC BACKGROUNDS, RITUALS, AND CEREMONIES. STUDENT PERFORMANCES OF MUSICAL WORKS ARE ENCOURAGED, ESPECIALLY ORIGINAL SONGS AND INSTRUMENTAL PIECES. IN THE FINAL UNIT ENTITLED "MAN AND THE INDIVIDUAL PERSON," THE MUSIC OF STRAVINSKY IS STUDIED.

209

I. LOCATION:
A. NEW JERSEY
B. PASCACK VALLEY HIGH SCHOOL, HILLSDALE
PASCACK HILLS HIGH SCHOOL, MONTVALE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, BALKOM J. REAVES (HILLSDALE)
B. PROGRAM DIRECTOR, PATRICK DE ROSA
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. RELATED ARTS COURSE OF STUDY
B. REVISED IN 1968
C. COST NOT CITED
D. MIMEOGRAPHED, 6 PAGES. DITTO COPIED, 7 PAGES.

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED AS A MUSIC AND ART COURSE IN 1955
B. GENERAL OBJECTIVES: (SELECTED)
TO PROVIDE STUDENTS WITH AN OPPORTUNITY FOR SELF-EXPRESSION THROUGH CREATIVE EXPERIENCES.
TO PROVIDE STUDENTS WITH OPPORTUNITIES FOR DEVELOPING SKILLS, KNOWLEDGE, UNDERSTANDING, AND APPRECIATIONS IN THE FINE ARTS, MUSIC, HOME ECONOMICS, INDUSTRIAL ARTS, SPEECH AND DRAMA.
TO HELP STUDENTS BECOME MORE USEFUL AS PRODUCERS, MORE APPRECIATIVE AS CONSUMERS, HAPPIER AS INDIVIDUALS, AND MORE VALUABLE AS CITIZENS OF THE WORLD.
15 ADDITIONAL OBJECTIVES ARE LISTED.
C. SUBJECT AREAS: MUSIC, ART, SPEECH, DRAMA, HOME ECONOMICS, INDUSTRIAL ARTS, GRAPHIC ARTS
D. AREAS RECEIVE EQUAL EMPHASIS
E. ELEMENTS APPROACH.
THE COURSE GUIDE INCLUDES AN OUTLINE OF SPECIFIC OBJECTIVES, TOPICS FOR STUDY, AND ACTIVITIES FOR THE 5 AREAS OF STUDY INVOLVED IN THE RELATED ARTS PROGRAM (MUSIC, ART, HOME ECONOMICS, INDUSTRIAL ARTS, SPEECH AND DRAMA). MANY OF THE EXPERIENCES, HOWEVER, COME ABOUT THROUGH RELATED ACTIVITIES AND PROJECTS INVOLVING 2, 3, OR ALL 5 DEPARTMENTS (AREAS). THE FOLLOWING IS A LIST OF RELATED PROJECTS THAT HAVE BEEN USED DURING THE PAST SEVERAL YEARS. THEY HAVE BEEN SELECTED AT RANDOM FROM THE COURSE OUTLINE.
HOME ECONOMICS:
A STUDY OF THE USE OF LINE, SHAPE, COLOR, AND TEXTURE IN HOME ACCESSORIES, FASHION ACCESSORIES, INTERIOR AND EXTERIOR DESIGN; IN FOODS AREA, EMPHASIS ON ATTRACTIVE SERVING AND DISHES THAT COMPLIMENT EACH OTHER; EFFECTIVE VARIATION IN THE SELECTION AND PREPARATION OF FOODS; CONSTRUCTION OF A GARMENT.
INDUSTRIAL ARTS:
PRINCIPLES AND ELEMENTS OF DESIGN; LAYOUT TOOLS; CUTTING TOOLS; PROCESSES USED IN MAKING A DRAWING; A STUDY EMPHASIZING CREATIVITY AND INDIVIDUAL EXPRESSION; AN INTRODUCTION TO MATERIALS, TOOLS, PROCESSES, MACHINES, SAFETY, AND CREATIVE EXPERIMENTATION.
GRAPHIC ARTS:
DISCUSSION OF MOOD AND EXAMPLES OF ADVERTISING POSTERS THAT DEPICT MOOD; LECTURE AND DEMONSTRATION ON MONOTYPE PRINTING; EXPERIENCES IN POSTER DESIGN.

SPEECH AND DRAMA:
STUDENT SELF INTRODUCTIONS; RECORDING OF VOICE; IMPROMPTU TALKS; WRITING RADIO AND TV COMMERCIALS; PANTOMIMES; IMPROVISATIONS; SCENES FROM PLAYS.
MUSIC: TO BE DESCRIBED IN ABSTRACT FOLLOWING VI.
ART:
VARIOUS ASPECTS OF THE ELEMENTS OF DESIGN AND HOW THEY CREATE MOOD AND MOTION; PROJECTS SUCH AS BLOCK PRINTS, PAINTINGS, CERAMICS, MOSAICS, WALL PLAQUES, POSTERS, 3-D DESIGNS, AND MOBILES.

F. A RELATED ARTS PROGRAM

V. MANNER IN WHICH PROGRAM IS HANDLED:

A. TEAM TEACHING

B. STUDENT ENROLLMENT:
1. FRESHMEN
2. PREREQUISITES NOT CITED
3. REQUIRED

C. CLASS ACTIVITIES INCLUDE THE USE OF MATERIALS, TOOLS, AND EQUIPMENT IN EACH RELATED ARTS AREA. BASIC CONCEPTS AND ELEMENTS OF DESIGN ARE PRESENTED AS A PART OF THE ACUTAL STUDIO EXPERIENCES WITHIN EACH AREA.
EACH FRESHMAN HAS ONE RELATED ARTS PERIOD A DAY. THE COURSE OPERATES ON A SET PATTERN OF ROTATION. EACH SECTION OF 15 TO 30 STUDENTS ROTATES THROUGH A PATTERN CONSISTING OF A SET NUMBER OF DAYS IN EACH AREA, THE PATTERN REACHES COMPLETION WITH THE GIRLS WORKING IN HOME ECONOMICS WHILE THE BOYS WORK IN INDUSTRIAL ARTS. THIS PATTERN IS MAINTAINED THROUGH THE FIRST 3 QUARTERS OF THE YEAR. DURING THE 4TH QUARTER, EACH FRESHMAN REPORTS EVERY DAY TO THE ONE AREA OF HIS OWN CHOICE. HEREIN, A "DEPTH EXPERIENCE" ALLOWS THE STUDENT AN EXTENDED PERIOD OF TIME TO WORK MORE INTENSIVELY IN ONE AREA AFTER HE HAS HAD PREVIOUS OPPORTUNITY TO WORK AND EXPERIMENT IN MANY AREAS. AT VARIOUS TIMES DURING THE YEAR, RELATED ARTS SECTIONS ARE COMBINED FOR PRESENTATION OF NEW MATERIAL, TO VIEW FILMS, FOR SPECIAL PROGRAMS, AND FOR OTHER LARGE-GROUP ACTIVITIES.

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE A CONSIDERATION OF THE FOLLOWING CRITERIA: 1) SUCCESSFUL GROWTH IN THE USE OF MATERIALS, TOOLS AND EQUIPMENT; 2) ORIGINALITY AND IMAGINATION EVIDENCED IN STUDENT WORK; 3) SUCCESSFUL USE OF INFORMATION LEARNED; 4) EVIDENCE OF UNDERSTANDING BASIC CONCEPTS; 5) WILLINGNESS TO EXPERIMENT WITH NEW IDEAS AND MATERIALS; 6) DEMONSTRATION OF RESOURCEFULNESS AND INITIATIVE; 7) WORK HABITS OF RELIABILITY, PROMPTNESS, NEATNESS; 8) CARE OF SCHOOL PROPERTY; 9) ABILITY TO PLAN THOROUGHLY AND IMPLEMENT PLANS FOR PROJECTS; 10) ABILITY TO TRANSFER LEARNINGS FROM ONE AREA TO ANOTHER; 11) ATTEMPT TO IMPROVE PERSONAL STANDARDS OF ACHIEVEMENT.
ALTHOUGH THESE CRITERIA ARE CONSIDERED BASIC TO THE EVALUATION OF STUDENT GROWTH IN ALL AREAS OF THE RELATED ARTS PROGRAM, THERE ARE TIMES WHEN ONE CRITERION MAY BE MORE IMPORTANT THAN ANOTHER, OR INSTANCES WHEN INDIVIDUAL AREAS OF THE PROGRAM PLACE GREATER EMPHASIS ON CERTAIN CRITERIA THAN OTHERS.

F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

THE RELATED ARTS PROGRAM ATTEMPTS TO INCREASE THE TOTAL AWARENESS OF THE STUDENT AND HIS UNDERSTANDING OF CERTAIN RELATED ELEMENTS USED IN THE ARTS SUCH AS LINE, COLOR, SHAPE, AND TEXTURE. IN ORDER FOR THE STUDENT TO BETTER UNDERSTAND THESE RELATIONSHIPS, HE IS GIVEN AN OPPORTUNITY TO EXPLORE EACH AREA THROUGH DIRECT EXPERIENCE WITH ITS MATERIALS AND ELEMENTS. SKILLS IN THE 5 AREAS (MUSIC, ART, HOME ECONOMICS, INDUSTRIAL ARTS, SPEECH AND DRAMA) ARE TAUGHT, NOT AS ENDS IN THEMSELVES, BUT AS MEANS TO THE FOLLOWING ENDS: TO HELP STUDENTS DEVELOP CREATIVELY, USE THEIR IMAGINATIONS, DISCOVER THAT EVERYONE HAS A NATURAL INSTINCT TO CREATE IN SOME AREAS, UNDERSTAND HOW DEEPLY WE ARE INVOLVED WITH THESE AREAS IN IMMEDIATE AND ADULT LIFE, AND APPRECIATE THE INTERDEPENDENCE OF ALL CREATIVE AREAS ON EACH OTHER.

SEVERAL MUSIC ACTIVITIES SELECTED FROM THE COURSE OUTLINE ARE AS FOLLOWS: 1) LINE. STUDENTS SELECT A FAMILIAR SONG AND SKETCH THE "LINE" ON PAPER. ALSO, THEY USE THEIR HANDS AS VISUAL EXPRESSIONS OF THE MELODIC LINE WHILE THE CLASS ATTEMPTS TO RECOGNIZE THE SONG. 2) COLOR AND MOOD. PRIMARY CHORDS ARE DISCUSSED; THEIR USE IN CREATING COLOR IS EXPLORED. STUDENTS LEARN TO PLAY THE I, IV, AND V CHORDS IN THE KEYS OF C MAJOR AND G MAJOR ON THE PIANO, GUITAR, AND STRING BASS. SIX STUDENTS PLAY THE CHORDS WHILE OTHERS FORM A CHORUS. 3) COMBINING. THE FOLLOWING PROCEDURE IS USED FOR THE CLASS'S COMPOSITION OF 3 SONGS: A CENTRAL THEME IS SELECTED; DEVICES ARE EMPLOYED TO CREATE THE PROPER EXPRESSION OF THE THEME; THE MELODY IS WRITTEN, AND CHORDS FOR HARMONY AND COLOR ARE SELECTED; AFTER COMPLETION, THE SONG IS SUNG AND PLAYED BY THE STUDENTS. 4) EXPRESSION OF SOUND. THIS IS AN EXPERIENCE WHICH PERMITS THE STUDENT TO EXPRESS HIMSELF THROUGH DRAWING, WORD ASSOCIATION, OR STORY-LINE, AS STIMULATED BY HIS LISTENING TO SELECTED RECORDINGS.

I. LOCATION:
A. NEW JERSEY
B. PENNSAUKEN

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, JOHN W. PARTRIDGE
B. PROGRAM DIRECTOR AND FACULTY, STANLEY B. KOTZEN

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES SYLLABUS
B. COMPILED IN 1970
C. COST NOT CITED
D. DITTO COPIED. 6 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS NOT INDICATED.
TOPICS STUDIED PERTAIN TO THE AREAS OF ART, ARCHITECTURE, SCULPTURE, MUSIC, PHILOSOPHY, RELIGION, HISTORY, LITERATURE
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
THE COURSE GUIDE CONSISTS OF A CALENDAR (SEPTEMBER - JUNE) LISTING READING ASSIGNMENTS, DISCUSSION TOPICS, AND PROJECTS FOR EACH WEEK. DISCUSSION TOPICS CORRESPOND TO READINGS ASSIGNED IN THE TEXT MIRRORS OF MAN, BY PAUL OBLER (NEW YORK: AMERICAN BOOK CO., 1968). MAJOR HEADINGS ARE AS FOLLOWS:
I. INTRODUCTION. (THE LEARNING PROCESS; THE HUMANITIES)
II. VALUES AND EXPRESSION. (MAN, A SOCIAL CREATOR; MAN, DETERMINER OF VALUES; MAN, ACCEPTOR OF PRE-DETERMINED VALUES; MAN, JUDGE OF GOODNESS AND BEAUTY; MAN, PRODUCT OF HIS VALUES)
III. MAN AND SELF. (SELF AND THE SEARCH FOR PURPOSE; THE NATURE OF SELF; EXPRESSION OF SELF)
IV. MAN AND SOCIETY. (SOCIETY AND REALITY; SOCIETY AND GOVERNMENT; SOCIETY AND THE ROLE OF MAN; SOCIETY AND FREEDOM; SOCIAL CHANGE; THE INDIVIDUAL AND SOCIETY; MAN'S INHUMANITY TO MAN; THE IDEAL SOCIETY)
V. CONCLUSION. (MAN AND NATURE; ECOLOGY; MAN AND THE HUMANITIES IN THE FUTURE)
READINGS FROM THE TEXT ARE SUPPLEMENTED WITH HISTORICAL AND LITERARY WORKS SUCH AS THE DECLARATION OF INDEPENDENCE, ARTHUR MILLER'S DEATH OF A SALESMAN (NEW YORK: VIKING PRESS, 1967), AND SOPHOCLES' ANTIGONE OR OEDIPUS REX.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. ONE TEACHER FOR ALL AREAS
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE PROJECTS SUCH AS THE CONSTRUCTION OF GRAPHICS, POSTERS, MASKS, MONTAGES, AND COLLAGES, ORIGINAL PAINTINGS IN OIL OR WATER COLOR, SELF PORTRAITS, LINE DRAWINGS, AND GROUP OR SOLO PERFORMANCES SUCH AS MUSICAL, DRAMATIC, OR PHILOSOPHICAL PRESENTATIONS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE STUDENT PROJECTS CONTINUED FROM CLASS ACTIVITIES. (SEE V C) SOLO OR GROUP PRESENTATIONS, FOR EXAMPLE, MIGHT INCLUDE THE USE OF A HOMEMADE FILM.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES NOT INCLUDED
   B. BIBLIOGRAPHY NOT INCLUDED
   C. REFERENCE MATERIALS INCLUDE A BRIEF DESCRIPTION OF STUDENT PROJECTS
   D. NO APPENDICES

MUSIC ABSTRACT

HUMANITIES STUDIES CENTER ON THE TEXT MIRRORS OF MAN, BY PAUL OBLER (NEW YORK: AMERICAN BOOK CO., 1968). SPECIFIC MUSIC TOPICS CORRESPONDING TO THIS TEXT AND TO THE OVERALL ORGANIZATION OF THE COURSE ARE AS FOLLOWS: MUSIC SYNTHESIS; 1 OF 6 TOPICS STUDIED UNDER THE HEADING "THE HUMANITIES." THE SYMPHONIC SOUND--FRANZ SCHUBERT, HENRY MANCINI; 1 OF 5 TOPICS STUDIED UNDER "MAN, A SOCIAL CREATOR." MODERN MUSIC; 1 OF 5 TOPICS STUDIED UNDER "MAN, DETERMINER OF VALUES." MUSIC COMPOSITION AS EXPRESSION, STRUCTURE, AND PATTERN; 1 OF 4 TOPICS STUDIED UNDER "MAN, JUDGE OF GOODNESS AND BEAUTY." MUSICAL STYLE IN THE CLASSIC, RENAISSANCE, BAROQUE, AND MODERN PERIODS; 1 OF 4 TOPICS STUDIED UNDER "MAN, PRODUCT OF HIS VALUES." BACH, MOZART, BEETHOVEN, AND IMPRESSIONISM IN MUSIC; 4 OF SEVERAL TOPICS STUDIED UNDER "THE NATURE OF SELF." VIEWS OF SUFFERING AND DEATH AS EXPRESSED THROUGH MUSIC; 1 OF 4 TOPICS STUDIED UNDER "EXPRESSION OF SELF." WAGNER AND STRAUSS--ROOTS OF NAZISM; 1 OF 5 TOPICS STUDIED UNDER "SOCIETY AND GOVERNMENT." JAZZ, AN AMERICAN ART? (ITS ANALYSIS AND PROGRESSION); 1 OF 4 TOPICS STUDIED UNDER "SOCIETY AND FREEDOM." FOLK-ROCK MUSIC AND ROCK FESTIVALS; 2 OF 3 TOPICS STUDIED UNDER "SOCIAL CHANGE." LISZT'S HUNGARIAN RHAPSODIES; 1 OF 4 TOPICS STUDIED UNDER "THE INDIVIDUAL AND SOCIETY." THE MUSICIAN'S VIEW OF WAR; 1 OF 2 TOPICS STUDIED UNDER "MAN'S INHUMANITY TO MAN."

214

I. LOCATION:
A. NEW JERSEY
B. ORADELL

II. SCHOOL AND PROGRAM PERSONNEL:
A. DR. WILLIAM W. WILLIAMS, SUPERINTENDENT
B. PROGRAM DIRECTOR, HELEN H. WINN
C. NAMES OF FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. CURRICULUM GUIDE FOR THE HUMANITIES - GRADE 12
B. COMPILED FROM 1966 TO 1970. NOT YET COMPLETE
C. COST NOT CITED
D. MIMEOGRAPHED. 154 PAGES. FULL LESSONS GIVEN FOR UNIT I ONLY.

IV. CHARACTERISTICS OF THE PROGRAM:

A. THE PROGRAM HAS BEEN IN PREPARATION FROM JUNE, 1966 UNTIL DEC., 1969, SUPPORTED BY TITLE III E.S.E.A.

B. GENERAL OBJECTIVES:
TO CONSIDER THE GROWTH AND DEVELOPMENT OF SUCH UNIVERSAL AND BASIC IDEAS AS LAW, RELIGION, MORALITY, GOVERNMENT, AND MAN'S PLACE IN THE UNIVERSE, AND TO ACCOUNT FOR THE WIDE VARIETY OF FORMS THESE IDEAS HAVE TAKEN IN A NUMBER OF DIFFERENT CULTURES.
TO INCREASE STUDENT UNDERSTANDING OF OUR OWN SOCIETY AND TIMES THROUGH AN EXAMINATION OF MAN'S BASIC NEEDS, THE INSTITUTIONS THROUGH WHICH HE ENDEAVORS TO MEET HIS NEEDS, AND THE ROLE OF THE ARTIST AND THE ARTS IN INTERPRETING THE SOCIAL CONDITION.
TO INDUCE A HUMANISTIC SENSITIVITY IN THE STUDENTS; TO STIMULATE THEM TO READ, LOOK, LISTEN AND THINK IN OTHER THAN MECHANISTIC WAYS AS THEY MATURE.

C. SUBJECT AREAS: LITERATURE, ART, MUSIC, PHILOSOPHY, RELIGION, ARCHITECTURE, ARCHEOLOGY

D. EMPHASIS: LITERATURE, PHILOSOPHY

E. THEMATIC APPROACH.
IDEAS, NOT CHRONOLOGY, FORM THE CORE OF THE FOLLOWING UNITS:

INTRODUCTION: THE NATURE OF MAN; PATTERNS OF CULTURE.
(2 WEEKS)

1. MAN'S INTERPRETATION OF FORCES OUTSIDE HIMSELF. CONSIDERS A WIDE VARIETY OF RELIGIOUS IDEAS AND THEIR CONCOMITANT SOCIAL IMPLICATIONS. (20 WEEKS)
INCLUDES PRIMITIVE AND EARLY RELIGIONS; ORIENTAL RELIGIOUS THOUGHT; GREEK IDEAS CONCERNING MAN AND THE GODS; THE JUDEO-CHRISTIAN VALUE SYSTEM.

2. THE SEARCH FOR SOCIAL ORDER. CONSIDERS THE OPPOSING VIEWS OF MAN'S NATURE AS SEEN IN UTOPIAN VERSUS MANIPULATORY BLUEPRINTS FOR THE STATE. (6 WEEKS)
INCLUDES THE IDEAL VERSUS THE REAL; THE PHENOMENON OF WAR.

3. THE INDIVIDUAL IN SOCIETY. (CONSIDERS CONFORMITY AND REVOLT TOGETHER WITH THE EMOTIONAL OR INTELLECTUAL REACTIONS TO ENVIRONMENTAL SITUATIONS. (7 WEEKS)
   INCLUDES THE TEMPERAMENT OF THE INDIVIDUAL; CLASSICISM AND ROMANTICISM AS ASPECTS OF INDIVIDUAL TEMPERAMENT; THE DILEMMA OF CHOICE.

4. ALIENATION IN THE CONTEMPORARY WORLD. (5 WEEKS)
   INCLUDES THE CLASH OF CULTURES; THE CULTURE LAG BETWEEN GENERATIONS; POST-WAR DISILLUSION; DEPERSONALIZATION IN THE ARTS; THE THEATER OF THE ABSURD.

F. THE PROGRAM REPLACES ENGLISH AS A MAJOR REQUIREMENT IN THE SENIOR YEAR.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. TEAM TEACHING. 4 REGULAR TEACHERS ASSISTED BY GUEST LECTURERS IN MUSIC, ART, HISTORY AND LANGUAGE
   B. STUDENT ENROLLMENT:
      1. SENIORS
      2. PREREQUISITE: OFFERED ONLY TO SENIORS
      3. REQUIRED AND GIVEN FOR CREDIT
   C. CLASS ACTIVITIES: THE SENIOR CLASS, DIVIDED INTO 16 SECTIONS, MEETS EVERY DAY DURING 1 OF 4 PERIODS. LARGE-GROUP LECTURES AND PRESENTATIONS ARE FOLLOWED BY SEVERAL DAYS OF SMALLER GROUP INSTRUCTION WHERE STUDENTS ARE GROUPED ACCORDING TO ABILITY.
   D. EXTRACURRICULAR ACTIVITIES INCLUDE EXTENSIVE USE OF NEW YORK'S CULTURAL CENTERS
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT: STUDENT NOTEBOOKS (LECTURE AND READING NOTES; ACCOUNTS OF ACTIVITIES SUCH AS FIELD TRIPS); SHORT PAPERS; TERM PAPERS; CREATIVE ACTIVITIES. DIFFERENCES IN STUDENT ABILITY REGARDING ASSIGNMENTS AND REQUIREMENTS ARE ACCOMMODATED WITHIN THE INDIVIDUAL CLASSROOM AND READINGS ARE MODIFIED FOR THE SLOWER STUDENT.
   F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

   A. A LIST OF SUGGESTED CREATIVE ACTIVITIES IS INCLUDED

   B. BIBLIOGRAPHY INCLUDED

   C. REFERENCE MATERIALS INCLUDED

   D. NO APPENDICES

MUSIC ABSTRACT

THE SPECIFIC FOCUS OF THIS HUMANITIES COURSE: MAN IS WHAT HE BELIEVES, AND ART IS A REFLECTION, EXTENSION AND EXPRESSION OF MAN'S BELIEFS. ONE OF THE PRIMARY AIMS OF THE COURSE IS TO HELP THE STUDENT TO SEE MAN'S ART IN THESE TERMS.

EACH OF 4 UNITS REPRESENTS A DIFFERENT APPROACH TO THE CENTRAL PROBLEM OF UNDERSTANDING MANKIND WHILE OBSERVING EXTRAORDINARY VARIATIONS OF CULTURE. SEVERAL ASPECTS OF MUSIC CONSIDERED WITHIN THE 4 UNITS ARE AS FOLLOWS:

UNIT 1. MAN'S INTERPRETATION OF FORCES OUTSIDE HIMSELF. THE MUSIC OF PRIMITIVE PEOPLE IS STUDIED AS AN EXPRESSION OF RELIGIOUS IDEAS; THE USE OF CORPOREAL RHYTHMS, CHANTS, AND INCANTATIONS IS CONSIDERED AS A PART OF RITUAL. ORIENTAL MUSIC IS STUDIED AS A REFLECTION AND INTERPRETATION OF ORIENTAL RELIGION AND CULTURE. GREEK THEATER IS STUDIED AS AN EXPRESSION OF RELIGIOUS IDEAS; THIS INCLUDES A STUDY OF THE TRAGIC HERO. MUSIC OF THE EARLY CHURCH IS STUDIED THROUGH MUSICAL SETTINGS OF THE MASS.

UNIT 2. THE SEARCH FOR SOCIAL ORDER. IN A SECTION DEALING WITH WAR, MUSIC IS STUDIED AS AN EXPRESSION OF PATRIOTIC SENTIMENT OR ANTI-WAR FEELING. BRITTEN'S WAR REQUIEM IS USED.

UNIT 3. THE INDIVIDUAL IN SOCIETY. A CONSIDERATION OF THE CLASSIC/ROMANTIC ANTITHESIS INCLUDES A DISCUSSION OF SONATA ALLEGRO FORM AND MUSIC OF THE 19TH CENTURY.

UNIT 4. THE CONTEMPORARY WORLD AND THE RISE OF ALIENATION AND ANXIETY. IN A SECTION DEALING WITH EXISTENTIALISM, THE QUESTION OF MEANING IN LIFE IS STUDIED THROUGH ALBAN BERG'S TRAGIC OPERA, WOZZECK. IN A SECTION DEALING WITH ALIENATION AS EXPRESSED IN MUSIC, NEW USES OF PATTERN, ACCIDENT, DISSONANCE, AND MACHINES ARE STUDIED AS DEVICES FOR PRODUCING MEANINGFUL SOUND.

I. LOCATION:
A. NEW JERSEY
B. SCOTCH PLAINS

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, MICHAEL ORFE
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. THE NATURE OF MAN
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. 13 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES: (SELECTED)
TO DEVELOP AN UNDERSTANDING AND APPRECIATION OF DIFFERENT TYPES OF MEDIA.
TO DEVELOP A SENSE OF "SUSPENDED JUDGMENT" OF ART, LITERATURE, DANCE, MUSIC, AND THE CULTURE OF OTHER PEOPLE.
TO DEVELOP AN UNDERSTANDING AND APPRECIATION OF THE CREATIVE ASPECTS OF MAN, AND TO ENABLE THE STUDENT TO BE MORE AWARE OF HIS OWN CREATIVE POWERS.
TO DEVELOP AN AWARENESS OF THE PERSISTENT QUESTIONS OR UNIVERSAL THEMES WHICH MAN HAS ALWAYS ASKED, AND, THROUGH A RATIONAL APPROACH TO THESE QUESTIONS, HELP EACH STUDENT TO UNDERSTAND HIMSELF AND THE NATURE OF ALL MEN.
STAND THE NATURE OF ALL MEN, AND IN THE PROCESS TO BETTER UNDERSTAND HIMSELF.
TO HELP THE STUDENT UNDERSTAND HIMSELF AND HIS SOCIETY THROUGH THE ANALYSIS OF HIS CULTURE AND DIVERGENT CULTURES.
C. SUBJECT AREAS: MUSIC, ART, LITERATURE, DANCE, SOCIAL SCIENCES
D. EMPHASIS: 20TH CENTURY. SUBJECT AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
THE COURSE IS DESCRIBED AS A HUMANISTIC AND MASS MEDIA APPROACH TO THE STUDY OF 20TH CENTURY MAN AS HE PONDERS THE QUESTIONS ABOUT LIFE WHICH HAVE DOMINATED THE THOUGHTS OF MEN THROUGH THE AGES.
THE COURSE GUIDE CONTAINS AN OUTLINE OF CONTENT, AND A LIST OF ACTIVITIES AND READINGS FOR EACH OF THE FOLLOWING UNITS: INTRODUCTION (WHAT ARE THE HUMANITIES? WHAT IS MAN?). UNIT I. MAN TO MAN. WHAT ARE THE BASES FOR OUR HUMAN RELATIONSHIPS? UNIT II. MAN IN SOCIETY, TODAY AND TOMORROW. UNIT III. MAN AND HIS GODS. UNIT IV. TO WHAT EXTENT DOES MAN FIND PURPOSE AND FULFILLMENT IN LIFE?

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT INDICATED
B. STUDENT ENROLLMENT:
1. GRADE LEVEL NOT INDICATED
2. PREREQUISITES NOT CITED
3. ELECTIVE
C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, FILMSTRIPS, SLIDES, RECORDINGS AND ART PIECES FROM PRIVATE COLLECTIONS.
THE CLASS MEETS 3 TIMES A WEEK.

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED. NO LETTER GRADES ARE GIVEN. STUDENTS ARE MARKED ON A "PASS-FAIL" SYSTEM.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES ARE INCLUDED FOR EACH UNIT
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE FILMS AND QUESTIONS FOR DISCUSSION
D. NO APPENDICES

MUSIC ABSTRACT

THE OUTLINE OF UNIT CONTENT AND ACTIVITIES CONTAINS SEVERAL REFERENCES TO MUSIC. IN THE INTRODUCTORY UNIT, "WHAT IS MAN?", PRIMITIVE ARTS (INCLUDING MUSIC) ARE COMPARED TO THE MODERN OR "CIVILIZED" ARTS. WITH THE STUDY OF "MAN TO MAN: BASES FOR OUR HUMAN RELATIONSHIPS," THE VALUE OF THE CREATIVE ARTS IS CONSIDERED. A LECTURE AND SEVERAL DISCUSSIONS CENTER ON THE ROLE OF THE ARTS (ART, MUSIC, DANCE) IN DEVELOPING PERSONAL INDIVIDUALITY AND COMMUNICATION. IN TURN, THE ROLE OF THE ARTS IN BUILDING A BETTER SOCIETY IS STUDIED IN THE UNIT ENTITLED "MAN IN SOCIETY TOMORROW"; THE RELATIONSHIP BETWEEN RELIGION AND THE ARTS IS STUDIED IN THE UNIT "MAN AND HIS GODS." THE FINAL UNIT CONSIDERS MUSIC AS A MEANS OF FINDING ONESELF AND PERSONAL FULFILLMENT.

TRENTON CENTRAL HIGH SCHOOL

I. LOCATION:
   A. NEW JERSEY
   B. TRENTON

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR, MISS ELEANOR WYRCUGH (CHAIRMAN OF FINE ARTS)
   C. FINE ARTS FACULTY: MR. OVERTON, MRS. BELLI, MRS. PRICE, MISS WYRCUGH

III. COURSE GUIDE DESCRIPTION:
   A. NO SINGLE INTERDISCIPLINARY COURSE IS OFFERED. UPON REQUEST, FACILITIES OF THE FINE ARTS DEPARTMENT ARE MADE AVAILABLE TO CLASSES THROUGHOUT THE SCHOOL.
   B. DATE OF COMPILATION NOT CITED
   C. COST NOT CITED
   D. DITTO COPIES. 5 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES NOT STATED
   C. SUBJECT AREAS: PAINTING, SCULPTURE, ARCHITECTURE, DANCE, MUSIC, DRAMA
   D. EMPHASIS NOT INDICATED
   E. AN INTERDISCIPLINARY APPROACH IS PROVIDED BY THE INCLUSION OF FINE ARTS ACTIVITIES IN VARIOUS HUMANITIES CLASSES. THESE ACTIVITIES (LECTURES AND DEMONSTRATIONS WITH SLIDES, FILMSTRIPS, AND RECORDINGS) ARE MADE AVAILABLE TO THE INDIVIDUAL CLASSES THROUGH SERVICES OF THE FINE ARTS DEPARTMENT.
   COURSE MATERIALS INCLUDE LECTURE TOPICS THAT HAVE BEEN DEVELOPED BY FINE ARTS FACULTY AND PRESENTED FOR THE CORRELATION OF THE ARTS WITH OTHER ASPECTS OF HUMANITIES-ORIENTED STUDIES.
   SELECTED TOPICS ARE AS FOLLOWS: THE ART AND ARCHITECTURE OF EGYPT. GREEK SCULPTURE AND VASES. ENGLISH MEDIEVAL ART. RENAISSANCE IN NORTHERN EUROPE. THE SCULPTURE OF AFRICA. 19TH AND 20TH CENTURY AMERICAN PAINTING. CONTEMPORARY BLACK ARTISTS. LET'S LOOK AT A PAINTING. THE ARTIST LOOKS AT WAR. ROMANTICISM AND REALISM.

V. MANNER IN WHICH PROGRAM IS HANDLED: GUEST LECTURERS ARE AVAILABLE TO ALL CLASSES UPON REQUEST.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

THIS PROGRAM ENABLES FACILITIES OF THE FINE ARTS DEPARTMENT (FACULTY AND MATERIALS) TO CIRCULATE AND BE USED IN HUMANITIES-ORIENTED CLASSES FOR THE PURPOSE OF CORRELATING THE ARTS WITH OTHER ASPECTS OF THE STUDY OF MAN. LECTURERS ARE AVAILABLE FROM THE FINE ARTS DEPARTMENT. ASSISTANCE WITH PROJECTS INVOLVING MUSIC CAN BE SOUGHT; FOR EXAMPLE, EFFECTIVE BACKGROUND MUSIC MIGHT BE SUGGESTED, OR VOCAL AND INSTRUMENTAL PERFORMANCES COULD BE PREPARED AND MADE AVAILABLE.

I. LOCATION:
  A. NEW JERSEY
  B. WOODBRIDGE

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL, LOUIS S. GABRIEL
  B. PROGRAM DIRECTOR, ROBERT M. HUGHES
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. THE CULTURAL ANTHRCPOLCGY OF THE PEOPLE OF NORTH AMERICA
  B. DATE OF COMPILATION NOT CITED
  C. COST NOT CITED
  D. DITTO COPIED. 5 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATICN NOT CITED
  B. GENERAL OBJECTIVES:
    TO PROVIDE THE STUDENTS WITH AN INDIVIDUAL "DISCOVERY" PROJECT IN THE HUMANITIES.
    TO HAVE THE STUDENTS INVESTIGATE THE AMERICAN CULTURE AS A CULTURAL ANTHROPOLOGIST WOULD, AND DRAW CONCLUSIONS ABOUT THEIR FINDINGS IN A BOOK THAT THEY WRITE CCNCERNING THE EVOLUTION OF THE PEOPLE OF NORTH AMERICA.
  C. SUBJECT AREAS: AMERICAN ART, MUSIC, DANCE, LITERATURE, AND ARTIFACTS OF DAILY LIFE.
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH. REVERSE TIME ORDER IS USED TO SIMULATE THE EFFECT OF THE ANTHROPOLOGIST UNCOVERING THE SUCCESSIVE LAYERS OF CIVILIZATIONS THAT HAVE BUILT UP ONE UPON THE OTHER. TOPICS FOR THE 4 MARKING PERIODS ARE AS FOLLOWS: 1) 20TH CENTURY AMERICA; 2) THE AMERICAN WEST (1800 TO 1900); 3) LIFE IN THE EAST DURING THE 1800'S (VICTORIAN PERIOD, CIVIL WAR PERIOD, ROMANTIC PERIOD, FEDERAL PERIOD); 4) THE COLONIAL-REVCLUTICNARY WAR PERIOD AND BEYOND.
    COMMUNICATICN SKILLS ARE STRESSED WITH TIME GIVEN TO DIRECTED INDIVIDUALIZED RESEARCH SKILLS, RESEARCH REPORT WRITING, READING IMPROVEMENT SKILLS AND STUDY HABITS, VOCABULARY BUILDING, AND MEMORY TRAINING.
  F. A COURSE EMPHASIZING INDEPENDENT STUDY AND RESEARCH IN THE AREA OF AMERICAN CULTURE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. ONE TEACHER SERVES IN THE FOLLOWING CAPACITIES: 1) MANAGER AND LIBRARIAN OF THE ANTHROPOLOGICAL DISCOVERY LAB; 2) INDIVIDUAL CONSULTANT FOR STUDENT'S RESEARCH, DISCOVERY, AND REPORTING; 3) CONDUCTOR OF FORMAL SKILL-BUILDING EXERCISES; AND 4) PRODUCER OF ELECTRONIC MEDIA RESEARCH MATERIAL.
  B. STUDENT ENRCLLMENT:
    1. JUNIORS
    2. PREREQUISITES NOT CITED
    3. WHETHER REQUIRED OR ELECTIVE NOT INDICATED
  C. STUDENT ACTIVITIES INCLUDE INDEPENDENT RESEARCH, NOTE TAKING, AND REPORTS OF FINDINGS REGARDING THE CHARACTER OF THE AMERICAN PEOPLE. A MULTI-MEDIA CENTER SERVES AS A "DISCOVERY" LABORATORY FOR INDEPENDENT STUDY, WITH BOOKS, PERIODICALS, RECORD-FILMSTRIP SETS, TAPE-TRANSPARENCY SETS, FILMS, AND TELEVISION SETS.

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. THE STUDENT SIGNS A CONTRACT WITH THE TEACHER AT THE BEGINNING OF EACH OF 4 MARKING PERIODS, GUARANTEEING A CERTAIN PERFORMANCE LEVEL OF WORK TO BE VALUED AT PUBLISHED GRADES. THE TEACHER MAY ARRIVE AT AN ALTERNATE GRADE IF THE WORK LEVEL OF THE ORIGINAL AGREEMENT IS NOT MET BY THE STUDENT.
F. FUTURE PLANS INCLUDE DEVELOPMENT OF A FORMAL COURSE GUIDE.

VI. NO ADDITIONAL FEATURES OF THE COURSE MATERIALS.

MUSIC ABSTRACT

THE STUDENT IS TRAINED TO STUDY MUSIC AS AN ANTHROPOLOGIST DOES, IN ORDER TO ABSTRACT FROM IT SOME UNDERSTANDING OF THE INNER FEELINGS, THOUGHTS, AND ATTITUDES OF A PEOPLE.

RECORDINGS AND TAPES ARE AVAILABLE FOR STUDENT USE.

COURSE GUIDE MATERIALS PROVIDE A GENERAL OVERVIEW OF THE PROGRAM WHICH IS STILL IN AN EXPERIMENTAL STAGE. NO SPECIFIC COURSE CONTENT IS GIVEN FOR ANY SUBJECT AREA.

I. LOCATION:
A. NEW MEXICO
B. CARLSBAD

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR AND FACULTY: KATHY STOUT

III. COURSE GUIDE DESCRIPTION:
A. SYLLABUS FOR HUMANITIES
B. COMPILED IN 1969 AND 1970
C. COST NOT CITED
D. MIMEOGRAPHED AND DITTO COPIED. 38 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO ENABLE THE STUDENT TO INTERPRET CONTEMPORARY HAPPENINGS IN THE LIGHT OF THE MOVEMENT OF HISTORY, AND TO PREDICT THE POSSIBLE CONSEQUENCES OF THESE HAPPENINGS FROM HIS KNOWLEDGE OF THE DEVELOPMENT OF WESTERN CIVILIZATION.
TO ENABLE THE STUDENT TO EXPRESS IN WRITING HIS RESPONSE TO WORKS OF ART, ARCHITECTURE, LITERATURE AND MUSIC, AND TO ANALYZE HIS RESPONSES IN TERMS OF BASIC COMPONENTS SUCH AS LINE, COLOR, SHAPE, SPACE, HARMONIC DISSONANCE, AND THEME AND VARIATION.
TO ENABLE THE STUDENT TO EXPRESS AN ORIGINAL IDEA THROUGH ONE OF THE MEDIA OF HUMANITIES.
C. SUBJECT AREAS: ART, MUSIC, ARCHITECTURE, LITERATURE, HISTORY
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
SELECTED OBJECTIVES FOR THE ONE-SEMESTER COURSE FOLLOW.
FIRST 6 WEEKS: 1) TO DEFINE THE GOLDEN AGE OF GREECE IN TERMS OF THE CHARACTERISTICS OF ART, MUSIC, ARCHITECTURE, AND LITERATURE OF THE PERIOD. 2) TO RELATE THE MOVEMENTS OF HISTORY TO THE CORRESPONDING MOVEMENTS IN THE HUMANITIES DURING THIS PERIOD. 3) TO DEFINE THE CONCEPT OF THE GREEK MAN. 4) TO CRITICIZE AN ESSAY FROM EDGE OF AWARENESS, EDITED BY NED E. HOOPES (NEW YORK: DELACORTE PRESS, 1966), A BOOK OF CONTEMPORARY ESSAYS. 5) TO SEE THE SIMILARITIES AND DIFFERENCES BETWEEN A MODERN PAINTING OF A HUMAN FIGURE AND A TRADITIONAL PAINTING OF A HUMAN FIGURE.
SECOND 6 WEEKS: 1) TO DEFINE THE RENAISSANCE IN TERMS OF THE CHARACTERISTICS OF ART, MUSIC, ARCHITECTURE, AND LITERATURE OF THE PERICD. 2) TO RELATE THE MOVEMENTS OF HISTORY TO THE CORRESPONDING MOVEMENTS IN THE HUMANITIES DURING THE RENAISSANCE. 3) TO DEFINE THE CONCEPT OF THE RENAISSANCE MAN. 4) TO EXHIBIT AN UNDERSTANDING OF HAMLET BY EXPLAINING HOW HAMLET WOULD REACT IF HE LIVED IN THE UNITED STATES IN 1970. 5) TO CRITICIZE AN ESSAY FROM EDGE OF AWARENESS.
THIRD 6 WEEKS: 1) TO DEFINE AND DISCUSS THE INHERENT DANGERS IN OUR SOCIETY AND OUR ENVIRONMENT AS PRESENTED IN THE ANDROMEDA STRAIN, BY MICHAEL CRICHTON (NEW YORK: KNOPF, 1969). 2) TO DISCUSS THE CONCEPT OF EXISTENTIALISM AS A RESPONSE TO THE 20TH CENTURY IN TERMS OF ITS ORIGINS AND POSSIBILITIES AS SEEN IN THE STRANGER, BY ALBERT CAMUS (NEW YORK: KNOPF, 1946).
3) TO WRITE A PAPER INTERPRETING OUR CONTEMPORARY PROBLEMS.

IN TERMS OF THE MOVEMENT OF HISTORY AND PREDICT POSSIBLE RESULTS OF DIFFERENT METHODS FOR SOLVING THEM. 4) TO RESPOND TO A WORK OF ART BY CONSIDERING ITS LINE, COLOR, SPACE, AND SHAPE. 5) TO RESPOND TO A PIECE OF MUSIC BY CONSIDERING ITS HARMONY, THEME, DISSONANCE, AND IMITATION. 6) TO DISCUSS A MODERN MUSICAL COMPOSITION WITH LYRICS AS A RESPONSE TO SOCIETY TODAY. 7) TO RESPOND TO A WORK OF LITERATURE BY CONSIDERING ITS IMAGERY, THEME, PLOT, AND CHARACTERIZATION. 8) TO DISCUSS A MODERN WORK OF ART, LITERATURE, AND ARCHITECTURE AS A RESPONSE TO TODAY'S SOCIETY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. ONE TEACHER
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE THE USE OF MUSIC RECORDINGS; FILMSTRIPS ON ART, RELIGIONS, AND CULTURES, INCLUDING BLACK HISTORY AND CULTURE; GUEST LECTURERS; AND FILMS ON THE FOLLOWING TOPICS: ART HISTORY; MODERN ART; GREEK HISTORY AND ART; RENAISSANCE HISTORY, ART, AND MUSIC; CONTEMPORARY MUSIC; HAMLET AND OEDIPUS REX; AND THE SERIES OF 13 FILMS, THE HUMANITIES BY DR. KENNETH CLARK.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE PROJECTS SUCH AS THE FOLLOWING: ORIGINAL COLLAGES, HOME MOVIES, VIDEO TAPES, POEMS, SHORT STORIES, AND PAPERS ON THE TOPICS "THE ARTIST LOOKS AT CHILDREN" AND "WHY ABSTRACTION IN MODERN ART?"
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE QUOTATIONS FROM THE KENNETH CLARK FILM SERIES, TEXTS OF 4 SONGS, REPRINTS OF SEVERAL CURRENT ARTICLES, COPIES OF 7 STUDENT MUSIC ASSIGNMENTS, THE TEXT OF THE ROCK OPERA JESUS CHRIST--SUPERSTAR BY WEBBER AND RICE.
- D. NO APPENDICES

MUSIC ABSTRACT

ON THE FIRST DAY OF CLASS, THE FOLLOWING 4 SONGS ARE USED TO BEGIN A DISCUSSION OF "MAN AND LIFE VERSUS EXISTENCE": LIFE SONG, AND COWBOY BUCKEROO BY MASON WILLIAMS, THE SOUNDS OF SILENCE BY P. SIMON, AND A GIFT OF SONG BY PATTY INGLES, (MUSIC BY MASON WILLIAMS).

MUSIC STUDIES DURING THE ONE-SEMESTER COURSE INCLUDE THE CHARACTERISTICS OF MUSIC DURING THE GOLDEN AGE OF GREECE, AND DURING THE RENAISSANCE. STUDENTS CONSIDER THE ELEMENTS OF HARMONY, THEME, DISSONANCE, AND IMITATION IN A PIECE OF MUSIC, AND INTERPRET MODERN SONGS WITH LYRICS WITH REFERENCE TO SOCIETY TODAY.

MUSIC ASSIGNMENTS HAVE INCLUDED ORAL INTERPRETATION AND DISCUSSION OF SONGS AND LYRICS BY ROD MCKUEN, SIMON AND GARFUNKEL, PETER, PAUL AND MARY, CROSBY, STILLS, NASH AND YOUNG, AND GEORGE HARRISON, AND THE ROCK OPERA JESUS CHRIST--SUPERSTAR BY ANDREW LLOYD WEBBER AND TIMOTHY RICE.

I. LOCATION:
A. NEW MEXICO
B. LOS ALAMOS

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, ROBERT L. LOAR
B. PROGRAM DIRECTOR AND FACULTY, MRS. JEAN M. CAMPBELL.
TEAM MEMBERS: MR. MCCLUNEY, SOCIAL STUDIES; MR. PHILLIPS, ART; MR. BEENE, MUSIC; MR. CERNICEK, AND MRS. TRAVIS, LANGUAGES; MR. CASWELL, SCIENCE; MR. MEADERS, MATHEMATICS

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES PROGRAM
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. 10 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1968
B. GENERAL OBJECTIVES:
TO HELP THE STUDENT TO IMPROVE HIS ABILITY TO COMMUNICATE WITH OTHERS BY UNDERSTANDING THE COMMON TIES, HOPES, AND ASPIRATIONS SHARED BY PEOPLES OF DIVERSE ORIGIN.
TO CHALLENGE THE STUDENT TO EXPLORE THE THINKING AND ASPIRATIONS OF MAN IN A VARIETY OF SUBJECT AREAS THROUGH A PERUSAL OF VARIOUS PERIODS OF WESTERN CIVILIZATION.
C. SUBJECT AREAS: HISTORY, ART, MUSIC, PHILOSOPHY, LITERATURE, LANGUAGES, MATHEMATICS, SCIENCE
D. EMPHASIS: HISTORY, ART, MUSIC, PHILOSOPHY, LITERATURE
E. CHRONOLOGICAL APPROACH.
THE COURSE OUTLINE INCLUDES TITLES OF FILMS AND TEXTS USED IN THE STUDY OF THE FOLLOWING PERIODS:
I. INTRODUCTION. II. THE GREEKS AND THE ROMANS. III. THE MEDIEVAL PERIOD. IV. THE RENAISSANCE. V. THE ELIZABETHAN PERIOD AND THE 17TH CENTURY. VI. 18TH CENTURY AND CONCENTRATION ON ART. VII. THE 20TH CENTURY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A FORM OF TEAM TEACHING WHEREBY A FACULTY INTER-DISCIPLINARY TEAM FROM THE DIFFERENT SUBJECT AREAS WORKS WITH A PROGRAM COORDINATOR. THESE TEAM MEMBERS PROVIDE COUNSEL IN PLANNING THE COURSE UNITS; THEY ENTER THE CLASSROOM OCCASIONALLY TO OBSERVE, PARTICIPATE, AND ASSUME LEADERSHIP IN PLANNED PRESENTATIONS OF THEIR SUBJECT AREAS.
B. STUDENT ENROLLMENT:
1. JUNIORS, SENIORS
2. PREREQUISITES NOT CITED
3. ELECTIVE. APPROXIMATELY 50 STUDENTS IN 2 CLASSES.
C. CLASS ACTIVITIES INCLUDE GROUP DISCUSSIONS, STUDENT PARTICIPATION IN LECTURES, PANEL PRESENTATIONS, AND CREATIVE PROJECTS, ORAL AND WRITTEN.
FILMS, TAPES, RECORDS, SLIDES, AND TRANSPARENCIES ARE USED.
THE CLASS MEETS FOR 1 PERIOD EACH DAY.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS INCLUDE A SECOND YEAR OPTION WHICH WILL FOLLOW A "GREAT BOOKS" APPROACH, APPROPRIATE TO THE EXCEPTIONAL STUDENT.

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES NOT INCLUDED
   B. BIBLIOGRAPHY NOT INCLUDED
   C. REFERENCE MATERIALS INCLUDE THE TITLES OF FILMS AND BASIC TEXTS
   D. NO APPENDICES

MUSIC ABSTRACT

THE COURSE MATERIALS INCLUDE 2 SETS OF BASIC NOTE SHEETS WHICH WERE DISTRIBUTED TO THE STUDENTS PRIOR TO 2 MUSIC LECTURES. EACH LECTURE INCLUDED THE USE OF SLIDES, BOARD EXAMPLES, AND RECORDED MUSIC; EACH INVOLVED THE STUDENTS AS WELL--FOR EXAMPLE, A STUDENT RECORDED A PASSAGE ON THE OBOE TO SIMULATE THE SOUND OF THE EARLY GREEK AULOS.

THE FOLLOWING TOPICS ARE SELECTED FROM THE LESSON ON GREEK MUSIC: 1) MUSIC--DIVINE IN ORIGIN ACCORDING TO GREEK MYTHOLOGY. 2) THE MAGICAL POWERS OF MUSIC. 3) THE NEED FOR THE COMPLEXITIES OF MUSIC THEORY TO BE SIMPLIFIED. 4) SIMILARITIES OF GREEK MUSIC AND THAT OF THE EARLY CHURCH. 5) GREEK MUSICAL THEORIES. 6) PYTHAGORAS AS THE REPUTED FOUNDER OF MUSIC. 7) THE GREEK TERMS OR CONCEPTS OF POETRY AND MELODY AS PRACTICALLY SYNONYMOUS.

SELECTED TERMS INCLUDED IN THE STUDY OF MEDIEVAL MUSIC ARE AS FOLLOWS: RHYTHM, MELODY, HARMONY; PLAINSONG; NEUMES; ORGANUM; POLYPHONY; CANTUS FIRMUS; RHYTHMIC MODES; JONGLEURS, GLIARDS, TROUBADOURS, TROUVERES, MINNESINGERS; MIRACLE PLAYS OR LITURGICAL DRAMAS; PORTATIVE ORGAN, FIDEL OR VIELLE, PSALTERY, TRUMPET, SHAWM; MADRIGAL; CACCIA.

SANDIA HIGH SCHOOL
MANZANO HIGH SCHOOL

I. LOCATION:
A. NEW MEXICO
B. ALBUQUERQUE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPALS NOT CITED
B. PROGRAM DIRECTORS: BARBARA MURDOCH, SANDIA HIGH SCHOOL; JAMES MURDOCH, MANZANO HIGH SCHOOL
C. PROGRAM FACULTY NOT CITED. THE TWO SCHOOLS HAVE IDENTICAL HUMANITIES PROGRAMS. RESOURCES ARE SHARED, GROUPS ARE EXCHANGED, AND CLASSES ARE COMBINED FOR PARTICULAR EVENTS. BOTH TEAMS HAVE BENEFITED FROM COOPERATION IN PLANNING, AND BOTH PROGRAMS HAVE BEEN ENRICHED THROUGH MUTUAL SHARING.

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1970
C. COST NOT CITED
D. DITTO COPIED AND MIMEOGRAPHED. 24 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES: (SELECTED)
TO INVESTIGATE WITH COMPASSION AND DISCRIMINATION THE VALUES, INSTITUTIONS, ACCOMPLISHMENTS AND FAILURES OF PAST AND PRESENT CIVILIZATIONS.
TO READ AND ANALYZE WORKS OF GREAT ARTISTIC MERIT.
TO RESPOND RATIONALLY, INTELLIGENTLY, AND IMAGINATIVELY TO THE PROBLEMS AND ISSUES STRUCTURED INTO THE COURSE.
TO ENCOURAGE THE STUDENTS TO EXAMINE THEIR VALUES AND THOSE OF SOCIETY, AND TO UNDERSTAND THE STANDARDS UPON WHICH COMMITMENTS ARE MADE.
C. SUBJECT AREAS: LITERATURE (PROSE, POETRY, DRAMA), HISTORY, PHILOSOPHY, RELIGION, MUSIC, ART
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
THE COURSE PRESENTS AN HISTORICAL AND CULTURAL SURVEY OF WESTERN AND ORIENTAL CIVILIZATIONS THROUGH A SELECTIVE EXAMINATION OF THEIR RELIGIOUS, LITERARY, PHILOSOPHICAL, AND ARTISTIC EXPRESSIONS. DURING EACH QUARTER THE STUDENTS ARE GIVEN READINGS IN THE VARIOUS SUBJECT AREAS. THESE READINGS ARE DISCUSSED IN SEMINARS OF 5 TO 6 STUDENTS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM TEACHING
B. STUDENT ENROLLMENT:
1. SENIORS
2. PREREQUISITE: COLLEGE-BOUND, ACCELERATED STUDENTS
3. ELECTIVE AND GIVEN FOR CREDIT
C. CLASS ACTIVITIES INCLUDE THE USE OF RESEARCH MATERIALS IN WRITING ESSAYS AND LITERARY CRITICISMS, PARTICIPATION IN STUDENT-LED CLASS DISCUSSIONS, GROUP PRESENTATION OF PROJECTS, SEMINARS, HEARING GUEST LECTURERS, AND VIEWING FILMS AND SLIDES.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS, ESSAYS, RESEARCH MONOGRAPHS, GROUP PROJECTS, A THESIS, SEMINAR PARTICIPATION, AND REPORTS ON READING ASSIGNMENTS AND CULTURAL EXPERIENCES. QUARTERLY AND SEMESTER GRADES ARE THE AVERAGE OF ALL GRADES RECORDED.
F. FUTURE PLANS INCLUDE THE FORMAL INCLUSION OF A FINE ARTS SECTION WITH A MUSIC SPECIALIST AS A PERMANENT MEMBER OF THE HUMANITIES TEAM.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDED
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE A DESCRIPTION OF COURSE REQUIREMENTS (READINGS, ESSAYS, GROUP PROJECTS), AND A SCHEDULE OF FILM SHOWINGS.
D. APPENDIX: AN OUTLINE FOR THE ART LECTURES (TITLES OF WORKS) FROM THE PREHISTORIC PERIOD TO THE 20TH CENTURY.

MUSIC ABSTRACT

MUSIC APPRECIATION HAS JUST BEEN INITIATED INTO THE PROGRAM ON A PERMANENT BASIS. PRIOR TO THIS TIME, THE MUSIC AREA WAS LIMITED TO INFREQUENT LECTURES BY A VISITING PROFESSOR FROM THE UNIVERSITY OF NEW MEXICO.

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED IN THE PRESENT OUTLINE.

I. LOCATION:
A. NEW MEXICO
B. SANTA FE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, BILL L. GILL
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1970
C. COST NOT CITED
D. TYPEWRITTEN. 4 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED.
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS NOT INDICATED. STUDIES INCLUDE LITERATURE, HISTORY, PHILOSOPHY, MUSIC, VISUAL ARTS
D. EMPHASIS NOT INDICATED
E. THEMATIC APPROACH.
THREE TOPICS OR THEMES ARE EXAMINED IN THE HUMANITIES COURSE: MAN AND JUSTICE: MAN AND LOVE; MAN AND BEAUTY.
UNDER THE TOPIC "MAN AND JUSTICE," STUDENTS EXPLORE THE BACKGROUND OF THE CONCEPT OF JUSTICE, THE DEVELOPMENT OF THE CONCEPT, ASPECTS OF PRIVATE AND PUBLIC SENSES OF JUSTICE, JUSTICE AND POWER, AND THE CONDITION OF MAN TODAY IN THE SEARCH FOR JUSTICE.
THE TOPIC "MAN AND LOVE" IS AN EXPLORATION OF THE RANGE AND SIGNIFICANCE OF LOVE FROM THE SEXUAL THROUGH THE SPIRITUAL: LOVE OF AN INDIVIDUAL, OF AN IDEA, OF A COUNTRY, OF MANKIND, OF GOD.
THE TOPIC "MAN AND BEAUTY" IS DIVIDED INTO 2 UNITS. ONE IS A STUDY OF WESTERN MAN (THROUGH HIS GRAPHIC ARTS, ARCHITECTURE, AND SCULPTURE) FROM PREHISTORIC TIMES TO THE 20TH CENTURY. PERIODS EXAMINED ARE PREHISTORIC, EGYPTIAN, GREEK, ROMAN, ROMANESQUE, BYZANTINE, GOTHIC, FLEMISH, RENAISSANCE, BAROQUE, ROCOCO, 19TH CENTURY, 20TH CENTURY. THE APPROACH IS BASED ON AN UNDERSTANDING OF ART AS A LANGUAGE IN WHICH MAN REFLECTS HIMSELF AND SEEKS ANSWERS TO WHAT HE IS, THUS INVOLVING DIFFERING CONCEPTS OF BEAUTY ILLUSTRATED BY VARIOUS STYLES OF ART IN DIFFERENT EPOCHS AND CULTURES. THE SECOND UNIT STUDIED UNDER THIS TOPIC IS A HISTORY OF WESTERN CLASSICAL MUSIC. (SEE MUSIC ABSTRACT BELOW.)

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. ADDITIONAL FEATURES INCLUDED IN THE COURSE OUTLINE: BIBLIOGRAPHY OF LITERARY WORKS STUDIED WITH EACH OF THE 3 TOPICS OR THEMES.

MUSIC ABSTRACT

MUSIC IS STUDIED IN RELATION TO THE FINAL THEME, "MAN AND BEAUTY." (THEMES DESCRIBED UNDER IV E)

STUDENTS BEGIN BY WRITING REACTIONS TO A PIECE OF MUSIC LATER IDENTIFIED AS STRAVINSKY'S RITE OF SPRING. A DISCUSSION OF THE FIRST

PERFORMANCE OF THIS WORK FOLLOWS. STUDENTS VIEW OUR WESTERN WAY OF STRUCTURING SOUND WITH WHOLE AND HALF TONES, THE IMPRESSIONIST'S 6-NOTE SCALE, AND SOUND STRUCTURES IN THE NAVAHO, AFRICAN, AND INDIAN CULTURES. SUCH COMPARISONS LEAD TO THE CONCLUSION THAT WE ARE PROGRAMMED BY OUR CULTURE FOR RESPONSE, THAT WE HEAR WHAT OUR CULTURE TRAINS US TO HEAR, AND THAT OUR CULTURE AT LEAST PARTLY DETERMINES OUR SENSE OF BEAUTY.

THE TWO GREAT TRADITIONS IN WESTERN MUSIC, HOMOPHONY AND POLYPHONY, ARE THEN STUDIED. TO ILLUSTRATE THE HOMOPHONIC STYLE, THE THIRD MOVEMENT OF BRAHMS' SYMPHONY NO. 3 OFFERS A THEME OR MELODY SUNG BY AN INSTRUMENT OR GROUP AND SUPPORTED BY HARMONIZATION IN THE REST OF THE ORCHESTRA. SUCH A STYLE IS RECOGNIZED FROM ITS USE IN POPULAR MUSIC AND FOLK SONGS. TO GRASP THE CONCEPT OF POLYPHONIC STYLE, STUDENTS SING SIMPLE AND FAMILIAR ROUNDS SUCH AS ROW, ROW, ROW YOUR BOAT. THE ALLEGRO MOVEMENT OF A SCARLATTI CONCERTO GROSSO IS EXAMINED FOR THE STATEMENT OF A THEME AND THE MANNER IN WHICH IT IS TREATED CONTRAPUNTALLY.

THE STUDY OF MUSICAL DEVELOPMENTS THROUGHOUT HISTORY BEGINS WITH A CONSIDERATION OF SAMPLES OF GREGORIAN CHANT, SONGS OF THE TROUBADOURS, TROUVÈRES AND MINNESINGERS, EARLY MOTETS AND MADRIGALS, AND A STUDY OF RENAISSANCE INSTRUMENTAL USE.

WITH A STUDY OF THE BAROQUE, PARALLELS ARE DRAWN BETWEEN MUSIC AND THE OTHER ARTS, AND STUDENTS VIEW THEIR ROLE AS A PART OF MAN'S NEED TO UNDERSTAND AND EXPRESS THE SIGNIFICANCE OF HIS EXISTENCE. SELECTED EXAMPLES OF MUSIC STUDIED ARE AS FOLLOWS: VIVALDI'S THE SEASONS, USED TO EXPLAIN PROGRAM MUSIC, THE ST. MATTHEW PASSION OF J. S. BACH, HANDEL'S MESSIAH, AND THE FUGUES OF J. S. BACH. RENDITIONS OF BAROQUE MUSIC BY GROUPS SUCH AS THE SWINGLE SINGERS AND THE BEATLES ARE INCLUDED.

SONATA FORM IS EXPLAINED ACCORDING TO INFORMATION IN THE 2 FOLLOWING TEXTS: APPROACH TO MUSIC, BY LAWRENCE ABBOTT (NEW YORK: FARRAR AND RINEHART, 1940), AND THE ART OF ENJOYING MUSIC, BY SIGMUND SPAETH (NEW YORK: MCGRAW-HILL BOOK CO., 1933). SCHUBERT'S UNFINISHED SYMPHONY, MOZART'S SYMPHONY NO. 40, AND BEETHOVEN'S SYMPHONY NO. 5 ARE USED AS ILLUSTRATIONS.

A RETURN TO THE CLASSICAL PERIOD INCLUDES A DISCUSSION OF HAYDN'S SYMPHONY NO. 94 (THE "SURPRISE"), AND THE LIFE AND MUSIC OF MOZART. CLASSICISM IS COMPARED WITH ROMANTICISM AND EMPHASIS IS PLACED ON THE DEVELOPMENT OF PROGRAM MUSIC. 19TH CENTURY WORKS STUDIED ARE BEETHOVEN'S SYMPHONY NO. 6, THE FINAL MOVEMENT OF HIS SYMPHONY NO. 9, THE PRELUDE TO WAGNER'S TRISTAN UND ISOLDE (ANNA RUSSELL RECORDING), THE FINAL MOVEMENT OF TSCHAIKOWSKY'S SYMPHONY NO. 6, AND THE 1ST MOVEMENT OF BRUCKNER'S SYMPHONY NO. 4 (THE "ROMANTIC"). NATIONALISM IN MUSIC AND IMPRESSIONISM ARE STUDIED IN WORKS BY SMETANA, LISZT, GRIEG, TSCHAIKOWSKY, AND DEBUSSY.

VARIOUS SCHOOLS OF THE MODERN PERIOD ARE TOUCHED UPON WITH WORKS BY STRAVINSKY, PROKOFIEV'S ALEXANDER NEVSKY, MILHAUD'S THE CREATION OF THE WORLD, GERSHWIN'S RHAPSODY IN BLUE, COPLAND'S EL SALÓN MÉXICO, BARTOK'S MUSIC FOR STRINGS, PERCUSSION AND CELESTA, AND SAMPLES OF ELECTRONIC MUSIC. ALTHOUGH THERE IS NO ATTEMPT TO INCLUDE A STUDY OF OPERA, THE COURSE CONCLUDES WITH A STUDY OF MOORE AND LATOUCHE'S THE BALLAD OF BABY DOE WHICH HAS SPECIAL SIGNIFICANCE IN THE SOUTHWEST REGION OF THE COUNTRY.

WHEN POSSIBLE, A MEMBER OF THE MUSIC DEPARTMENT IS INVITED FOR SPECIAL PRESENTATIONS.

I. LOCATION:
  A. NEW YORK
  B. ROCHESTER

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL, DR. JOSEPH SPROULE
  B. PROGRAM DIRECTOR, LAURINA M. HARPER (HEAD OF ENGLISH DEPT.)
  C. PROGARM FACULTY: JANET T. BUCCI, DRAMA; CAROLINE HAMSHER, FICTION; LOUISE G. CALDWELL, MUSIC; ANNE WIMSATT, SOCIOLOGY; LAURINA M. HARPER, ENGLISH AND ART

III. COURSE GUIDE DESCRIPTION:
  A. HANDBOOK AND COURSE OF STUDY FOR ENGLISH IV - HUMANITIES PROGRAM
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. MIMEOGRAPHED. 190 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES: (SELECTED)
    TO GIVE THE STUDENT A MEANS TO EXAMINE, UNDERSTAND, AND QUESTION THE VALUES WHICH HAVE EXISTED (WHETHER OR NOT THEY CONTINUE TO EXIST) IN AN EFFORT TO CULL FOR HIMSELF A SYSTEM BY WHICH HE MAY LIVE AS FULLY AS POSSIBLE.
    TO SPEAK THE ENGLISH LANGUAGE CLEARLY, READ IT INTELLIGENTLY, WRITE IT EFFECTIVELY, AND LISTEN TO IT WITH COMPREHENSION.
    TO UNDERSTAND THE HISTORY OF MANKIND WITH EMPHASIS ON THE PEOPLE OF THE UNITED STATES AND THEIR RELATIONSHIP TO OTHER PEOPLE OF THE WORLD.
    TO APPRECIATE AND DEVELOP SOME FACILITY IN LITERATURE, MUSIC, DRAMA, AND OTHER FINE ARTS.
    TO REASON AND TO ACQUIRE THE HABIT OF CRITICAL THINKING NEEDED FOR DECISION-MAKING REQUIRED OF A CITIZEN IN A FREE SOCIETY.
  C. SUBJECT AREAS: ART APPRECIATION, DRAMA, FICTION, MUSIC APPRECIATION, PHILOSOPHY, AND SOCIOLOGY
  D. EMPHASIS: ENGLISH IV
  E. CHRONOLOGICAL APPROACH IN MOST SUBJECT AREAS.
    EACH STUDENT PARTICIPATED IN EACH OF THE FOLLOWING 6-WEEK UNITS DESCRIBED IN THE COURSE GUIDE: ART, DRAMA, FICTION, MUSIC, PHILOSOPHY, SOCIOLOGY. THE DESCRIPTION OF EACH UNIT, PREPARED BY THE PARTICIPATING TEAM MEMBER, INCLUDES A STATEMENT OF GOALS, GENERAL OUTLINE OR RÉSUMÉ OF THE CONTENT, BASIC TEXTS, AND LISTS OF MATERIALS SUCH AS SLIDES, FILMS, FILMSTRIPS, BIBLIOGRAPHY, VOCABULARY AND DEFINITION OF TERMS, DIAGRAMS, ILLUSTRATIONS, AND REPRINTS OF ARTICLES OR POEMS PERTAINING TO THE UNIT.
  F. HETEROGENEOUS GROUPING CREATES A SENSE OF UNITY AMONG THE SENIORS AS A CLASS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM OF 6 TEACHERS, EACH A SPECIALIST.
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITE: ENGLISH III OR ITS EQUIVALENT
    3. REQUIRED 1 YEAR, A 1-CREDIT COURSE IN ENGLISH FOR ALL SENIORS EXCEPT THOSE ENROLLED IN ADVANCED PLACEMENT. ADVANCED PLACEMENT STUDENTS ARE PERMITTED TO AUDIT THE HUMANITIES COURSE IF THEY CHOOSE.

C. THE 6 UNITS (SUBJECT AREAS) ARE PRESENTED ON A ROTATION BASIS, EACH REQUIRING 6 WEEKS OF CLASS. AT APPROPRIATE TIMES DURING THE YEAR, STUDENTS OF ALL 6 UNITS MEET TOGETHER FOR LARGE-GROUP INSTRUCTION SUCH AS DEMONSTRATION LECTURES AND OUTSIDE SPEAKERS AND FILMS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS SUCH AS VISITS TO THE ART GALLERY, ATTENDANCE AT OPEN REHEARSALS OF THE ROCHESTER PHILHARMONIC, AND AT LEAST ONE LECTURE-DEMONSTRATION BY LINCOLN CENTER ARTISTS.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE EXAMS
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES INCLUDED IN THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY INCLUDED FOR EACH UNIT
C. REFERENCE MATERIALS INCLUDED FOR EACH UNIT
D. NO APPENDICES

MUSIC ABSTRACT

THE MUSIC UNIT OF THE COURSE GUIDE INCLUDES STUDENT OBJECTIVES, AND DAILY LESSON PLANS FOR ITS 6-WEEK PERIOD. EACH LESSON PLAN CONTAINS AN OUTLINE OF MATERIAL TO BE PRESENTED, SPECIFIC COMPOSITIONS, CLASS ACTIVITIES, AND ASSIGNMENTS.

MAJOR TOPICS COVERED BY EACH LESSON ARE AS FOLLOWS: INTRODUCTION TO MUSIC, RHYTHM, MELODY, HARMONY, TONE COLOR, FORM, SONATA FORM; DEVELOPMENT OF RELIGIOUS MUSIC, BAROQUE ERA, BACH, HANDEL, CLASSICISM, MOZART, TRANSITIONAL PERIOD AND BEETHOVEN, ROMANTICISM; IMPRESSIONISM, ATONAL MUSIC, AMERICAN MUSIC, THE NEW ENGLAND SCENE, NORTH AMERICAN INDIAN MUSIC. REVIEW LESSONS AND TESTS ARE INTERSPERSED.

BASIC TEXTS:

HARMON, CARTER. A POPULAR HISTORY OF MUSIC. NEW YORK: DELL PUBLISHING CO., 1956.

HOFFER, CHARLES R. THE UNDERSTANDING OF MUSIC. BELMONT, CALIFORNIA: WADSWORTH PUBLISHING CO., 1969.

I. LOCATION:
A. NEW YORK
B. BRONXVILLE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, ROBERT SPENIK
B. PROGRAM DIRECTOR, DOROTHY P. FENBERT
C. PROGRAM FACULTY: MR. DE NYSE, MRS. LANDIS, MR. ZIDIK; MR. HERD, MUSIC; MR. THOMSON, ART

III. COURSE GUIDE DESCRIPTION:
A. THE HUMANITIES
B. COMPILED IN 1968
C. COST NOT CITED
D. MIMEOGRAPHED. 9 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: LITERATURE, HISTORY, MUSIC, ART
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
UNIT THEMES ARE AS FOLLOWS: I. MAN'S SEARCH FOR SELF. (1. THE GREEKS. 2. THE RELATIONSHIP OF THE GREEK EXPERIENCE TO CONTEMPORARY MAN.) II. MAN'S INHUMANITY TO MAN. (1. WAR IS THE HEIGHT OF MAN'S INHUMANITY TO MAN. 2. OTHER INSTANCES OF INHUMANITY APART FROM WAR. 3. PROGNOSIS FOR THE HOPE OF MANKIND--LOVE.) III. MAN AS A CREATOR. (1. THE RENAISSANCE MAN. 2. MODERN MAN AS A CREATOR.) IV. EXPLORATION UNIT FOR THE STUDENT. STUDENTS RELATE THE EXPERIENCE OF THE PAST 3 UNITS IN SELECTING SOME AREA FOR EXPLORATION. THEY PLAN WITH THE STAFF THE CONTENT, MATERIALS, AND PROCEDURES OF THE SELECTED AREA OF CONCERN.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM OF 5 TEACHERS
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE ONE REQUIRED PROJECT WHICH THE STUDENT MUST PRESENT TO THE CLASS DURING THE YEAR.
THE CLASS MEETS 3 TIMES A WEEK IN SEPARATE SEMINAR GROUPS. THE ENTIRE CLASS MEETS TWICE A WEEK.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO THE METROPOLITAN ART MUSEUM, THE MUSEUM OF MODERN ART, LINCOLN CENTER, AND AN OFF-BROADWAY PRODUCTION.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY: A LIST OF REQUIRED AND SUPPLEMENTARY READINGS FOR EACH UNIT
C. REFERENCE MATERIALS INCLUDE TITLES OF FILMS
D. NO APPENDICES

MUSIC ABSTRACT

FOR EACH OF THE 4 UNITS (SEE IV E), A BLOCK OF TIME IS RESERVED FOR THE STUDY OF MUSIC AND ART AS THEY RELATE TO THE TOPICS UNDER DISCUSSION. FOR EXAMPLE, BENJAMIN BRITTEN'S WAR REQUIEM IS STUDIED WITH UNIT II, "MAN'S INHUMANITY TO MAN."

A MUSIC TEACHER AND AN ART TEACHER DIRECT STUDIES IN THESE AREAS.

I. LOCATION:
A. NEW YORK
B. NEW CITY

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, ROBERT I. DILLON
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. 24 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:

A. DATE OF PROGRAM'S INITIATION NOT CITED

B. GENERAL OBJECTIVES:
TO ACQUAINT THE STUDENT WITH BASIC TRENDS AND CURRENTS AT A PARTICULAR TIME AS THEY WERE EXPERIENCED BY PEOPLE LIVING AT THAT TIME IN HISTORY.
TO ACQUAINT STUDENTS WITH THE SKILLS AND THE METHODS OF VARIOUS DISCIPLINES WHILE STUDYING AN EVOLVING AND DYNAMIC CULTURE.

C. SUBJECT AREAS: LITERATURE, MUSIC, ART, DANCE, CINEMA, HISTORY, SOCIOLOGY, PSYCHOLOGY

D. EMPHASIS: HISTORY

E. CHRONOLOGICAL APPROACH.
THE SCOPE OF THE COURSE SPANS THE 19TH AND 20TH CENTURIES, FROM MODERN MAN EMERGING FROM THE WAKE OF THE FRENCH REVOLUTION AND NAPOLEONIC EUROPE TO MAN AND HIS PROBLEMS IN TODAY'S TECHNOLOGICALLY-ORIENTED SOCIETY. IN RELATION TO THIS PERIOD, SIGNIFICANT CULTURAL AND HISTORICAL FOUNDATIONS PRIOR TO THE 19TH CENTURY ARE EXAMINED. GREECE OF CLASSICAL TIMES, CLASSICISM AND THE "ENLIGHTENMENT," THE HUMANISTIC SPIRIT OF THE RENAISSANCE, MEDIEVAL CULTURE, AND VARIOUS ASPECTS OF THE HISTORIC PAST ARE DRAWN UPON TO AFFORD A MORE COMPLETE UNDERSTANDING OF THE MODERN WORLD.
THE COURSE GUIDE INCLUDES A LIST OF GENERAL IDEAS PRESENTED IN THE FOLLOWING UNITS: UNIT I, BACKGROUND TO 1815.
UNIT II, 1815-1848. UNIT III, 1848-1871. UNIT IV, 1871-1914.
UNIT V, 1914-1919 (WORLD WAR I). UNIT VI, 1919-1939.
UNIT VII, 1939-1945 (WORLD WAR II). UNIT VIII, 1945 TO THE PRESENT.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. ADDITIONAL FEATURES INCLUDED IN THE GUIDE: BIBLIOGRAPHY FOR EACH UNIT.

MUSIC ABSTRACT

THE PROGRAM FOCUSES ON A STUDY OF THE HISTORY AND CULTURE OF THE 19TH AND 20TH CENTURIES; OTHER HISTORICAL PERIODS ARE CONSIDERED IN RELATION TO THE MODERN WORLD. AS STATED IN THE COURSE GUIDE, THE ARTS, LITERATURE, AND MUSIC ARE RELIED UPON, WHEN APPLICABLE, TO GIVE THE STUDENT A MORE COMPLETE UNDERSTANDING OF THE PERIOD AND THE ERA.

BAROQUE MUSIC OF LULLY, COUPERIN, AND RAMEAU, AND THE CLASSICAL BALANCE OF GLUCK'S OPERAS AND MOZART'S ORCHESTRAL WORKS ARE STUDIED AS BACKGROUND FOR AN UNDERSTANDING OF 19TH CENTURY MUSIC.

MUSIC INCLUDED IN THE STUDY OF THE 19TH AND 20TH CENTURIES IS NOT DESCRIBED.

I. LOCATION:
A. NEW YORK
B. CLINTON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, CHARLES CONLEY (ENGLISH DEPARTMENT CHAIRMAN)
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1970
C. COST NOT CITED
D. DITTO COPIED. 10 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: LITERATURE, ART, MUSIC, HISTORY
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC AND CHRONOLOGICAL APPROACH.
THE COURSE CENTERS ON THE THEME OF PROTEST. THE FOLLOWING TOPICS ARE CONSIDERED: INTRODUCTION TO THE HUMANITIES AND THE ARTS (1 WEEK). THEMES TREATED THROUGH THE HUMANITIES TODAY (2 WEEKS). PROTEST IN ANCIENT GREECE (2 WEEKS). ETHICS THEN AND NOW (1 WEEK). JOB (BIBLICAL) PROTESTS (1 WEEK). CONTEMPORARY MAN PROTESTS (4 WEEKS). MEDIEVAL PROTESTORS (5 WEEKS). AESTHETICS--APPRECIATING ART (4 WEEKS). RENAISSANCE PROTESTORS (5 WEEKS). 17TH, 18TH, AND 19TH CENTURY PROTESTS (5 WEEKS). PROTESTS OF THE EARLY 20TH CENTURY (5 WEEKS). PROTESTS OF THE LATER 20TH CENTURY (4 WEEKS).
TOPICS DEALING WITH PAST HISTORY ARE RELATED TO THE PRESENT. QUESTIONS FOR DISCUSSION, READINGS, FILMS, AND RELATED ACTIVITIES ARE LISTED FOR EACH WEEK OF THE COURSE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT INDICATED
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE DISCUSSIONS, INDEPENDENT STUDY PROJECTS, AND THE USE OF FILMS, FILMSTRIPS, SLIDES AND RECORDS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

A. SUGGESTED ACTIVITIES INCLUDE INDEPENDENT STUDY PROJECTS, AND THE CONSTRUCTION OF COLLAGES, MOBILES, AND PROTEST BUTTONS.

B. BIBLIOGRAPHY INCLUDED

C. REFERENCE MATERIALS INCLUDE TOPICS FOR INDEPENDENT STUDY.

D. NO APPENDICES

MUSIC ABSTRACT

THE HUMANITIES COURSE CENTERS ON THE THEME OF PROTEST. SELECTED ASPECTS OF MUSIC STUDIED IN RELATION TO THIS THEME ARE AS FOLLOWS:

RENAISSANCE PROTESTORS AND THEIR INFLUENCE TODAY. LATIN POLYPHONY OF PALESTRINA. ENGLISH MADRIGALS OF THOMAS MORLEY. DISCUSSION TOPIC: IN WHAT WAY WAS RENAISSANCE MUSIC A PROTEST?

REPRESENTATIVE PROTESTORS FROM THE 17TH, 18TH, AND 19TH CENTURIES. SELECTED MUSICAL WORKS FROM THE BAROQUE, CLASSICAL AND ROMANTIC PERIODS.

PROTEST OF THE EARLY 20TH CENTURY. DEBUSSY'S PRELUDE TO THE AFTERNOON OF A FAUN, AND MUSIC OF BARTOK, STRAVINSKY, COPLAND, MENOTTI, SCHOENBERG, AND SHOSTAKOVICH.

I. LOCATION:
A. NEW YORK
B. COBLESKILL

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, WILLIAM M. JACKMAN
C. PROGRAM PREPARATION: ALLAN CHAPMAN, VESTA HAUSER, WILLIAM JACKMAN, ANTHONY LAMBIASE, F. CLARENCE LARSON, KATHRYN MORSCHAUSER, ORLO NICHOLS

III. COURSE GUIDE DESCRIPTION:
A. PROPOSED COURSE OF STUDY FOR THE HUMANITIES
B. COMPILED IN 1969
C. COST NOT CITED
D. DITTO COPIED. 30 PAGES.

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES ARE BASED ON THE FOLLOWING CONCEPTS:
THE INTERRELATEDNESS OF ALL EXPERIENCE OR KNOWLEDGE IS THE RESULT OF THE INTERACTION OF MAN AND HIS UNIVERSE; THIS INTERRELATEDNESS OPPOSES MODERN COMPARTMENTALIZATION OF SUCH KNOWLEDGE.
ONLY AN UNDERSTANDING OF THE CULTURES OF HIS PREDECESSORS ENABLES THE STUDENT TO EVALUATE ADEQUATELY HIS PRESENT EXISTENCE AND TO MAKE MEANINGFUL CHOICES REGARDING HIS FUTURE DIRECTION.
ONLY EXPERIENCE IN COMPARATIVE LEVELS OF AESTHETIC FORM CAN PROVIDE A BASIS FOR APPRECIATION AND UNDERSTANDING OF THE AESTHETIC ACTIVITY OF MAN.
ONLY DIRECT INTELLECTUAL INVOLVEMENT WITH THE PHILOSOPHICAL, ETHICAL, AND SPIRITUAL PROBLEMS WHICH HAVE ALWAYS CONFRONTED MAN CAN PROVIDE THE NECESSARY GROUNDING FOR DEVELOPMENT OF THE STUDENT'S POTENTIAL SELF-REALIZATION.
C. SUBJECT AREAS: ART, COMMUNICATION, HISTORY, MUSIC, SCIENCE
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC AND CHRONOLOGICAL APPROACH.
MAN, AS BOTH AN IRRATIONAL AND A RATIONAL CREATURE, IS THE BASE POINT FOR THE COURSE'S DEVELOPMENT. A COMBINATION OF THE FOLLOWING 3 APPROACHES IS USED: THE CORE, SIGNIFICANT AREAS, AND THE HISTORICAL. SIX "SIGNIFICANT AREAS" ARE PRESENTED: TRUTH, FREEDOM, BEAUTY, GOD, SOCIETY, AND NATURE. GENERALLY, A PARTICULAR AREA SUCH AS "SOCIETY" IS APPROACHED IN ITS CONTEXT TODAY (1971), AFTER WHICH AN INVESTIGATION IS MADE INTO ROOTS, CAUSES, AND DEVELOPMENT AS REVEALED THROUGH A STUDY OF 5 HISTORICAL SEGMENTS: PREHISTORIC (30,000 TO 3,000 B.C.); GRECO-ROMAN (475 B.C. TO 100 A.D.); MEDIEVAL (600 TO 1300); RENAISSANCE (1475 TO 1600); AND TWENTIETH CENTURY (1875 TO 1940).
RESEARCH IS GUIDED BY TEAM MEMBERS, AND STUDENTS INTRODUCE TOPICS FOR DISCUSSION.
THE COURSE GUIDE INCLUDES A LIST OF PROJECT OR RESEARCH EXPERIENCES FOR EACH "SIGNIFICANT AREA." AMONG THESE ARE DISCUSSION TOPICS, SLIDES, RECORDINGS, ESSAY TOPICS, AND SELECTED READINGS.
THE BASIC STRUCTURE OF THE COURSE IS SUBJECT TO CONSIDERABLE MODIFICATION OF MATERIALS AND PROCEDURES.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM TEACHING
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE
  C. CLASS ACTIVITIES INCLUDE DISCUSSIONS AND RESEARCH PROJECTS.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE TRIPS TO MUSEUMS, DRAMATIC, OPERA ANC BALLET PERFORMANCES, AND TOURS OF NEW YORK CITY.
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES INCLUDED
  B. BIBLICGRAPHY NOT INCLUDED
  C. REFERENCE MATERIALS INCLUDE LISTS OF SLIDES, FILMS, AND RECORDS.
  D. NO APPENDICES

MUSIC ABSTRACT

THE COURSE IS ORGANIZED AROUND "SIGNIFICANT AREAS" OF MAN'S EXPERIENCE. SELECTED REFERENCES TO MUSIC CITED IN RELATION TO THESE AREAS ARE AS FOLLCWS:

IRUIH. RECORDINGS: CORELLI'S CONCERTO FOR STRING ORCHESTRA AND HARPSICHORD; CAVIDOVSKY'S IN MEMORIAM OF VARESE. DISCUSSION TOPICS: WHAT IS MUSIC? IS IT NATURAL? MAN-MADE? BOTH? IS IT NOISE? SOUND? ORGANIZED SOUND? RECORDINGS: CHOPIN'S NOCTURNE IN F MINOR, OPUS 55 AND HIS POLCNAISE IN F SHARP MINOR, PLAYED BY VLADIMIR HOROWITZ. DISCUSSICN TOPICS: DOES PERFORMANCE QUALITY AFFECT THE TRUTH OF MUSIC? DOES INDIVIDUAL INTERPRETATION ALTER THE TRUTH OF MUSIC?

GOD. RECORDINGS: "HALLELUJAH CHORUS" FROM HANDEL'S MESSIAH; A JAZZ MASS; A CCNGOLESE MASS; TRADITIONAL CHRISTMAS CAROLS; "DIES IRAE" FROM VERDI'S REQUIEM. DISCUSSION TOPICS: RELATIONSHIP OF MUSIC AND GOD. EFFECT OF CULTURE ON THE FORM OF RELIGIOUS MUSIC. REACTIONS TO MUSIC HEARD. CCMPARATIVE EFFECTIVENESS OF SELECTED WORKS.

FREEDOM. RECORDINGS: VERDI'S NABUCCO, DON CARLOS, AND AIDA. DISCUSSION TOPICS: HOW FREE IS THE COMPOSER? FROM CULTURAL INFLUENCES? FROM HISTORICAL INFLUENCES? CAN FREEDOM BE THE SOLE JUSTIFICATION FOR A MUSICAL WORK?

BEAUIY. RECORDINGS: PRCKOFIEV'S ROMEO AND JULIEI; MILHAUD'S CREATION OF IHE WORLD. DISCUSSION TOPICS: IS ALL MUSIC BEAUTIFUL? DOES ONLY BEAUTIFUL MUSIC SURVIVE? RECORDING: DEBUSSY'S PRELUDE IO IHE AFIERNCCN CF A FAUN. DISCUSSICN TOPICS: IS IT PCSSIBLE TO SPEAK MEANINGFULLY ABCUT MUSIC? IS MUSICAL BEAUTY THE RESULT OF MELODIC LINE? IS IT DETERMINED BY THE LISTENER'S MOOD?

NAIURE. RECORDINGS: BEETHOVEN'S PASICRAL SYMPHCNY. DISCUSSION TOPIC: IS MUSIC NATURAL? (THE SYMPHCNY IS NOT IDENTIFIED UNTIL AFTER THE DISCUSSION.) RECORDING: SMETANA'S IHE MOLDAU. DISCUSSION TOPICS: SHOULD MUSIC HAVE A PURPOSE OTHER THAN ITSELF? COMPARE THE EFFECT OF BEETHOVEN'S PASIORAL SYMPHONY AND DEBUSSY'S LA MER, WITH IHE MOLDAU.

SOCIEIY. RECORDINGS OF FOLK SCNGS. DISCUSSION TOPICS: REACTION TO PARTICULAR SONGS. WHAT IS THE ORIGIN OF FOLK SONGS? WERE THEY ONCE "POP" SONGS? WILL OUR "POP" AND "ROCK" BECOME FOLK MUSIC OF THE FUTURE?

I. LOCATION:
A. NEW YORK
B. ROCHESTER

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, MR. DONALD WAGNER
C. PROGRAM FACULTY: MR. EDWIN OWENS, MR. LAWRENCE BECK, MR. DONALD WAGNER

III. COURSE GUIDE DESCRIPTION:
A. SOCIETY AND THE ARTS
B. COMPILED IN 1962
C. COST NOT CITED
D. MIMEOGRAPHED. 59 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES: (TEACHER OBJECTIVES)
TO PORTRAY AS A UNIFIED WHOLE THE DEVELOPMENT OF ART AND MUSIC IN RELATIONSHIP TO THE EVOLVING SOCIETY IN WHICH THESE ORIGINATED.
TO PROMOTE AN INCREASED CULTURAL AWARENESS IN THE MORE MATURE HIGH SCHOOL STUDENT.
TO PROVIDE OPPORTUNITY FOR BALANCE IN THE ACADEMIC PROGRAM OF THOSE STUDENTS WHOSE EMPHASIS LIES OUTSIDE THE ARTS AND HUMANITIES.
TO GIVE COLLEGE-BOUND STUDENTS A CORE OF CULTURAL RESERVE AS THEY MOVE INTO THE FIELD OF LIBERAL EDUCATION IN THE COLLEGE.
C. SUBJECT AREAS: SOCIAL STUDIES, ART, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
THIS COURSE PRESENTS STUDIES IN SIGNIFICANT AREAS OF THE ARTS IN RELATIONSHIP TO THEIR SOCIAL SETTINGS. ALIGNED HORIZONTALLY IN THE COURSE GUIDE, THE FOLLOWING MAJOR HEADINGS ARE OUTLINED FOR THE STUDY OF SOCIETY, ART, AND MUSIC RESPECTIVELY.
I. MOTIVATION--ESTABLISHING PERSPECTIVE REGARDING 20TH CENTURY IMPACT. (CONSERVATIVES; LIBERALS; RADICALS). II. DEVELOPING PERCEPTIONS. (SOCIETY--MAN IN ASSOCIATION; SOCIOLOGICAL APPROACH; THE SOCIAL ENVIRONMENT; THE PLACE OF MAN--VARIABLE FOCUS; MAN RELATED TO ART). III. ANCIENT SOCIETY. (PRE-HISTORIC MAN; THE NILE AND THE FERTILE CRESCENT, 4000-1000 B.C.; THE GREEK WAY--MODERATION AND HARMONY, 750-300 B.C.; ROME AND THE STRUCTURE OF EMPIRE, 500 B.C.-500 A.D.).
IV. THE MIDDLE AGES, 500-1400. (MEDIEVAL ORGANIC SOCIETY--THE PARADOX; THE CATHOLIC CHURCH AND MEDIEVAL SOCIETY; THE GUILDS; SCHOLASTICISM; GROWTH OF NATIONAL STATES). V. RENAISSANCE, 1400-1600. (REVIVAL OF LEARNING; HUMANISM AND SCIENCE; RELIGION AND PHILOSOPHY; ROLE OF ECONOMICS; SUMMARY OF THEMES).
VI. AGE OF AUTOCRACY, REASON AND REVOLUTION. (DIVINE RIGHT GOVERNMENT--AUTOCRACY; REASON AND NATURAL LAW; REASON APPLIED TO SOCIETY; THE PHILOSOPHY AND PRACTICE OF REVOLUTION; SUMMARY OF THEMES). VII. MODERN ERA, 19TH CENTURY. (INTRODUCTION; NATIONALISM AND INDUSTRIALISM; MATERIALISM AND SCIENCE; THE EXPANDING CONTACTS; DEMOCRACY AND SOCIALISM; EVOLUTION AND SOCIETY). VIII. MODERN ERA, 20TH CENTURY. (INTRODUCTION--SEEKING PERSPECTIVE; THE SHRINKING WORLD; VALUES AND VIEWS; THE

INDIVIDUAL AND THE ORGANIZATION; INTERNATIONALISM--CONFLICT AND COOPERATION; OVERVIEW OF TRENDS).

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. TEAM OF 3 TEACHERS FROM THE DEPARTMENTS OF ART, MUSIC, AND SOCIAL STUDIES. GUEST SPECIALISTS.
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE LECTURES, FORUMS, DISCUSSIONS, PANELS, RESEARCH STUDIES, SPECIAL REPORTS, DEMONSTRATIONS, PERFORMANCES, BROAD READING, AND THE USE OF SLIDES, FILMS, RECORDINGS, AND TAPES.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT CONCERTS, RECITALS, EXHIBITS, AND LECTURES.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE HIS NOTES ON LECTURES, DISCUSSIONS, AND OUTSIDE READINGS. OTHER MEANS NOT DESCRIBED.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED FOR EACH UNIT
- C. REFERENCE MATERIALS INCLUDE SUGGESTED RECORDINGS
- D. NO APPENDICES

MUSIC ABSTRACT

ART AND MUSIC ARE STUDIED AS ILLUSTRATIONS OF THE HISTORY OF MAN, AND AS COMPONENTS OR RELATED EXPRESSIONS OF MAN'S SOCIAL DEVELOPMENT.

GENERAL HEADINGS AND SELECTED MAJOR TOPICS IN MUSIC ARE AS FOLLOWS:

I. MOTIVATION PERIOD--20TH CENTURY IMPACT. CONSERVATIVE (TSCHAIKOWSKY, GRIEG); LIBERAL (DEBUSSY, RAVEL, HOWARD HANSEN); RADICAL (STRAVINSKY, HONEGGER).

II. DEVELOPING PERCEPTIONS. STYLES OF MUSIC (BAROQUE, CLASSIC, ROMANTIC, IMPRESSIONISTIC, MODERN, MUSICAL AESTHETIC); CLASSIC VERSUS ROMANTIC CONCEPT; FORMS (MONOPHONIC, POLYPHONIC, HOMOPHONIC, SACRED, SECULAR, MODES, SCALES, BITONALITY, POLYTONALITY, ATONALITY); INSTRUMENTAL FORMS; VOCAL FORMS.

III. ANCIENT SOCIETY. MUSIC AS ASSOCIATED WITH THE CHIEF EXPERIENCES OF LIFE: PRIMITIVE TO AESTHETIC (THEORY OF THE BEGINNING OF VOCAL AND INSTRUMENTAL MUSIC, AESTHETIC CONSIDERATIONS, TONE PATTERNS, RHYTHM, INTERVALS); EGYPTIAN MUSIC; BEGINNINGS OF NATIONAL MUSIC (CHINESE, GREEK); ROMAN MUSIC.

IV. MIDDLE AGES. MUSIC OF THE CHURCH AND MUSIC NOT OF THE CHURCH: PLAINSONG AND ORGANUM; MEDIEVAL INSTRUMENTS; ARS NOVA--SECULAR MUSIC (FRANCE, GERMANY); NEW FORMS--FRANCE AND ITALY, 1300; MUSICA FICTA; DEVELOPMENT OF NOTATION; SCHOOLS (ENGLISH--DUNSTABLE; FRANCE AND BELGIUM--DUFAY; NETHERLANDS--OKEGHEM, OBRECHT; GERMANY--ISAAC; ITALY--LANDINI; SPAIN; FIRST MUSIC PRINTING).

V. RENAISSANCE. A BRIDGE FROM MEDIEVAL TO MODERN: SECULAR MUSIC; DEVELOPMENT OF HARMONY; EVOLVING FORMS; DIFFERENTIAL DEVELOPMENT (COUNCIL OF TRENT; DEVELOPMENT OF INSTRUMENTS).

VI. AGE OF AUTOCRACY, REASON AND REVOLUTION. TO THE CLASSIC THROUGH REASON AND FORM: BAROQUE CANTATA AND ORATORIO; ROCOCO; SIMPLICITY OF CLASSICISM; THE SONATA AND THE REVOLUTION; PERFECTION AND DEVELOPMENT OF INSTRUMENTS; J. S. BACH AND HIS DESCENDANTS; HANDEL; GLUCK; HAYDN; MOZART; BEETHOVEN.

VII. MODERN ERA, 19TH CENTURY. CHANGES BEGET ROMANTICISM--INDIVIDUALISM VERSUS COLLECTIVISM: ROMANTICISM; ROMANTIC REALISTS (BEETHOVEN, SCHUBERT, BERLIOZ, LISZT, WEBER, SPOHR, CLEMENTI, JOHANN STRAUSS); ROMANTIC IDEALISTS (MENDELSSOHN, SCHUMANN, CHOPIN); OPERA--DRAMATIC FORMS; OPERATIC COMPOSERS; ABSOLUTE VERSUS PROGRAM MUSIC; NATIONALISM.

VIII. MODERN ERA, 20TH CENTURY. EXPLOSIVE CHANGE--LOSS OF INDEPENDENCE--THREATS TO LIFE: TRANSITION; IMPRESSIONISM AND THE NEW AESTHETIC; EXPRESSIONISM; SUMMARY.

FOR EACH OF THESE GENERAL HEADINGS, THE COURSE GUIDE PROVIDES AN OUTLINE OF CONCEPTS, NAMES OF COMPOSERS, AND SPECIFIC MUSICAL WORKS.

I. LOCATION:
A. NEW YORK
B. HYDE PARK

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, DEAN NORTHROP
C. PROGRAM FACULTY: W. E. CADY. OTHERS NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES I. HUMANITIES II. (2 COURSES BEING DESCRIBED)
B. HUMANITIES I SECTION COMPILED IN 1970. HUMANITIES II SECTION COMPILED IN 1966.
C. COST NOT CITED
D. OUTLINE FORM. DITTO COPIED. 8 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:

A. PROGRAM INITIATED BEFORE 1966

B. GENERAL OBJECTIVES:
TO INCREASE THE NUMBER OF ARTS WE ENJOY.
TO INCREASE SKILL IN ARTICULATING IMPRESSIONS OF ART WORKS.
TO BECOME ACQUAINTED WITH GREAT NAMES IN THE FIELDS OF ART.
TO OFFER AVENUES OF EXPRESSION TO EACH INDIVIDUAL.
TO PROVIDE FIRSTHAND EXPERIENCE WITH ART FORMS THROUGH FIELD TRIPS.
TO ENRICH THE ESTHETIC RANGE AND DEPTH OF EACH STUDENT.

C. SUBJECT AREAS: PAINTING, SCULPTURE, ARCHITECTURE, MUSIC, DANCE, POETRY, DRAMA.

D. AREAS RECEIVE EQUAL EMPHASIS

E. HUMANITIES I, THEMATIC APPROACH. (FIGURES IN BRACKETS REFER TO ACTUAL CLASS HOURS)
INTRODUCTION (1)
MAN REVEALS HIMSELF THROUGH "THE ARTS" (41)
MAN LOOKS AT NATURE; MAN LOOKS AT THE CITY AND TOWN; MAN MAKES WAR; MAN DECORATES; MAN MAKES SHEER BEAUTY; OTHER TOPICS.
WHAT IS TRUTH? (10)
SUBJECTIVE VS. OBJECTIVE APPROACH. WAYS OF LOOKING AT THINGS IN THE VISUAL ARTS; IN LITERATURE; IN OTHER AREAS.
WHAT IS BEAUTY? (15)
IN MUSIC; IN THE VISUAL ARTS; IN POETRY; HOW DO WE JUDGE BEAUTY? OTHER TOPICS.
WHAT MAKES UP A WORK OF ART? (52)
PAINTING; SCULPTURE; ARCHITECTURE; MUSIC; AN OPERA; DRAMA; POETRY; WHAT IS STYLE?
WHAT CAN WE IN THIS CLASS CREATE? (4)

HUMANITIES II, ELEMENTS APPROACH
INTODUCTION (15)
TERMINOLOGY; BASIC ASSUMPTION IN ART; THE 7 FINE ARTS; SUBJECT MATTER IN ART; WAYS OF PRESENTING SUBJECT; SOURCES OF SUBJECT; OTHER TOPICS.

MUSIC (27)
SEE MUSIC ABSTRACT ON THE FOLLOWING PAGE.
DANCE (8)
TERMS; BRIEF HISTORY OF DANCE; 5 FILMS ON DANCE.
ART (27)
ELEMENTS OF THE VISUAL ARTS (LINE, COLOR, SHAPE, TEXTURE, PATTERNS); EFFECTS OF COMBINING ELEMENTS; EXPERIMENTAL PAINTING; ELEMENTS OF ORGANIZATION; CREATIVE WORK IN SCULPTURE AND SURVEY OF SCULPTURE, ANCIENT TO MODERN; OTHER TOPICS.
POETRY (16)
ELEMENTS OF POETRY; SCANSION; SPECIAL STANZA FORMS; METAPHOR, IMAGERY; DISCUSSION OF READINGS; ORIGINAL WRITING; OTHER TOPICS.
DRAMA (16)
APPEAL OF THE THEATRE; ORIGINAL DIALOGUE WRITING; PANTOMIME; DRAMATIC STRUCTURE; ELEMENTS AND TYPES OF DRAMA; MONOLOGUE, DISCUSSION OF 3 PLAYS; OTHER TOPICS.
OPERA (11)
SEE MUSIC ABSTRACT ON THE FOLLOWING PAGE.
ARCHITECTURE (16)
TERMS; GENERAL SURVEY; STUDENT REPORTS; SLIDES; OTHER ACTIVITIES.
CONCLUSION (8)
STYLE; THE TRAGIC AND COMIC IN ART; JUDGMENT IN ART; REVIEW.

F. THE COURSE IS PREDOMINANTLY AN EXPLORATION OF THE SEVEN FINE ARTS IN WHICH STUDENTS ARE GIVEN AN OPPORTUNITY TO WORK WITH THE RAW MATERIALS OF EACH MEDIUM, TO STUDY GREAT WORKS, AND TO BECOME ACQUAINTED WITH THE POTENTIALS AND RESTRICTIONS INHERENT IN EACH ART FORM. AT THE END OF THE COURSE EACH STUDENT IS EXPECTED TO EXPLORE IN DEPTH ANY ART FORM HE DESIRES WITH THE AIM OF PRODUCING A DEFINITE OBJECT OR PERFORMANCE. THESE ARE ACTUAL PRODUCTIONS, WHETHER GROUP OR INDIVIDUAL.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM TEACHING. 4 STAFF MEMBERS: 1 ART TEACHER, 1 MUSIC TEACHER, 2 ENGLISH TEACHERS, 1 DANCE CONSULTANT. THE 4 STAFF MEMBERS EITHER TEACH DURING THE HUMANITIES CLASS PERIOD OR ARE FREE TO WORK ON ADVANCED PLANNING. EACH HAS A MUTUALLY FREE PERIOD FOR STAFF MEETINGS AND CONFERENCES.
B. STUDENT ENROLLMENT:
1. HUMANITIES II, SENIORS
2. PREREQUISITES NOT CITED
3. STUDENTS ARE SELECTED FOR HUMANITIES II
C. CLASS ACTIVITIES INCLUDE INDIVIDUAL OR GROUP CREATIVE WORK IN EACH AREA OF STUDY.
ACCORDING TO A ROTATING CLASS SCHEDULE, 58-MINUTE CLASSES MEET 4 TIMES A WEEK.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT: TESTS FOLLOWING EACH SUBJECT AREA OF STUDY; PRODUCTION OF A DEFINITE OBJECT OR PERFORMANCE IN THE STUDENT'S CHOICE OF ART FORM.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES INCLUDE THE FOLLOWING FIELD TRIPS:
      MODERN ART MUSEUM; METROPOLITAN MUSEUM OF ART; GUGGENHEIM MUSEUM; WHITNEY MUSEUM.
      TOUR OF LINCOLN CENTER; PERFORMANCE OF METROPOLITAN OPERA.
      THE CLOISTERS; ST. JOHN THE DIVINE CATHEDRAL; SEAGRAM BUILDING; NEW YORK CITY EXAMPLES OF ARCHITECTURE; VANDERBILT MANSION.
      DANCE AND DRAMA PERFORMANCES AT AREA COLLEGES.
   B. BIBLIOGRAPHY OF GENERAL SOURCEBOOKS
   C. REFERENCE MATERIALS NOT INCLUDED
   D. NO APPENDICES

MUSIC ABSTRACT

HUMANITIES I

MUSIC IS INCORPORATED INTO EACH OF THE 6 UNITS CORRESPONDING TO THE "THEME" PRESENTED BY THE UNIT. FOR EXAMPLE, IN THE UNIT "MAN REVEALS HIMSELF THROUGH THE ARTS," MUSIC IS STUDIED WHICH REVEALS THAT MAN LOVES, WORSHIPS A GOD, WORKS, DREAMS, TELLS HIS FOLKLORE. IN THE UNIT "WHAT MAKES UP A WORK OF ART," 15 CLASS HOURS ARE DEVOTED TO MUSIC AND 5 TO THE STUDY OF AN OPERA.

HUMANITIES II

MUSIC IS ALLOTTED 27 CLASS HOURS AS ONE UNIT OF THE SEVEN FINE ARTO UNITS. OPERA IS ALLOTTED 11 HOURS.

MUSIC UNIT: INTRODUCTION (4) INCLUDES SUBJECT AND FUNCTION IN MUSIC, MEDIUM, AND MAN'S RESPONSE TO MUSIC. THE ELEMENTS OF MUSIC (8) INCLUDES RHYTHM, MELODY, TEMPO, SCALES, HARMONY, COUNTERPOINT, TIMBRE, AND SMALL FORMS. FORM IN MUSIC (15) INCLUDES FOLK MUSIC AND EXTENDED FORMS BASED ON IT, SACRED VOCAL FORMS, ABSTRACT INSTRUMENTAL FORMS, AND SECULAR VOCAL FORMS. STUDENTS ANALYZE THE MUSIC.

OPERA UNIT: CONVENTIONS OF OPERA, OPERA BEFORE MOZART, MOZART'S OPERAS, LATER OPERAS (CARMEN), WAGNER AND VERDI, PUCCINI'S LA BOHÈME.

CONCERTS AND OPERAS ARE AMONG THE FIELD TRIPS.

246

I. LOCATION:
A. NEW YORK
B. GARDEN CITY

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, BERNARD W. ALLEN (ASSISTANT PRINCIPAL FOR INSTRUCTION)
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. MIMEOGRAPHED. OUTLINE FORM. 28 PAGES

IV. CHARACTERISITCS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO DISCOVER WHAT IS HAPPENING IN THE WORLD TODAY AND HOW MAN HAS REACTED.
TO EXPLORE ORDER AS IT EXISTS IN THE WORLD TODAY.
TO STUDY MAN'S CONTINUING SEARCH TO EXPRESS HIS FEELINGS AND TO FIND A MEANING IN LIFE.
TO STUDY MAN'S SEARCH FOR ADJUSTMENT TO CHANGE.
C. SUBJECT AREAS: SOCIAL STUDIES, ART, MUSIC, ENGLISH, PSYCHOLOGY
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
CONCEPTS IN THE FORM OF STATEMENTS AND QUESTIONS ARE LISTED FOR EACH SUBJECT AREA. THESE CONCEPTS PROVIDE ASPECTS FOR DISCUSSION OF THE FOLLOWING TOPICS:
WHAT IS HAPPENING IN THE WORLD TODAY AND HOW HAS MAN REACTED? AMBITION, SECURITY DILEMMA; VIOLENCE, PASSIVITY DILEMMA; BROTHERHOOD; ALIENATION
MAN'S SEARCH FOR ORDER IN THE WESTERN WORLD, IN THE NON-WESTERN WORLD, BETWEEN TWO WORLDS (SOVIET UNION). MAN'S SEARCH FOR ORDER THROUGH LANGUAGE (HISTORY OF LANGUAGE, DRAMA, POETRY, ORIGINAL WRITING). MAN'S SEARCH FOR ORDER THROUGH ART, MUSIC, AND PSYCHOLOGY.
MAN'S SEARCH TO EXPRESS HIS FEELINGS AND TO FIND MEANING IN LIFE: HIS NEED FOR MEANINGS AND VALUES, HIS RELIGIONS, HIS SECULAR INTERPRETATION OF LIFE THROUGH PHILOSOPHY, HIS EFFORTS TO RESOLVE THE RELIGIOUS-SECULAR CONFLICT, AND THE LIMITATIONS ON MAN'S FREEDOM OF EXPRESSION. A CONSIDERATION OF COSMOLOGY, EPISTEMOLOGY, ETHICS, AND THE ELEMENTS OF SPEECH. A STUDY OF REALITY IN ART; SELF EXPRESSION, DECORATION, MOTIVATIONAL ASPECTS IN ART; PHYSICAL REACTION OF THE VIEWER, AND THE REFLECTION OF SOCIETY IN ART. A CONSIDERATION OF MUSIC. (SEE MUSIC ABSTRACT WHICH FOLLOWS.) A STUDY OF PSYCHOLOGY THROUGH A CONSIDERATION OF PERSONALITY, INTELLIGENCE, EMOTIONS, AND PERSONALITY MALADJUSTMENTS.
THE FINAL UNIT ON MAN'S SEARCH FOR ADJUSTMENT TO CHANGE ATTEMPTS TO DRAW TOGETHER IDEAS OF EARLIER UNITS. SOME TOPICS DEAL WITH INSECURITY, OVERPOPULATION, AND CHANGING CODES OF MORALITY.
F. THE PROGRAM CENTERS ON A STUDY OF THE WORLD TODAY BUT CONSIDERS WORKS OF THE PAST, FOR EXAMPLE, HOMER'S ODYSSEY AND MILTON'S PARADISE LOST.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. TEAM TEACHING
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE AND GIVEN FOR CREDIT
- C. CLASS ACTIVITIES NOT DESCRIBED
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLOGRAPHY INCLUDED FOR EACH OF THE FOUR UNITS
- C. REFERENCE MATERIALS INCLUDE LISTS OF FILMS AND RELATED READINGS
- D. NO APPENDICES

MUSIC ABSTRACT

VARIOUS ASPECTS OF MUSIC ARE DISCUSSED IN RELATION TO EACH OF THE FOUR UNIT THEMES. THE FOLLOWING SELECTED TOPICS ARE DISCUSSED.

UNIT I. WHAT IS HAPPENING IN THE WORLD TODAY AND MAN'S REACTIONS: "AMBITION - SECURITY DILEMMA." WHAT IS MUSIC? THE MUSICIAN AS COMPOSER, PERFORMER, PERSON, AND HIS PLACE IN SOCIETY. HIS STYLE AS A REFLECTION OF HIMSELF. COMMERCIAL INFLUENCE ON MUSIC. EXPERIMENTS IN MUSICAL COMPOSITION.

"VIOLENCE - PASSIVITY DILEMMA." PRIMITIVISM IN MUSIC. AFRICAN INFLUENCE. PROTEST SONGS. WAR SONGS.

"BROTHERHOOD." NATIONALISM. FOLK MUSIC. NEGRO SPIRITUAL. JAZZ.

"ALIENATION." REACTIONARY MUSIC: IMPERSONAL NATURE OF ELECTRONIC MUSIC; PSYCHEDELIC INFLUENCE.

UNIT II. MAN'S SEARCH FOR ORDER: (THROUGH MUSIC)

A STUDY OF THE ELEMENTS OF MUSIC: NOTATION, TIMBRE, RHYTHM, METER, MELODY, TEXTURE, HARMONY, COUNTERPOINT, DYNAMICS. A STUDY OF FORM IN MUSIC: BINARY, TERNARY, SHORT LYRIC FORMS, AND OTHERS.

UNIT III. MAN'S SEARCH TO EXPRESS HIS FEELINGS AND TO FIND MEANING IN LIFE: HOW DOES ART (MUSIC) EXPRESS FEELINGS? MUSIC AS A SACRED AND SECULAR EXPRESSION OF MAN IN THE RENAISSANCE, BAROQUE, CLASSIC, AND ROMANTIC ERAS, IN THE PERIODS OF IMPRESSIONISM AND EXPRESSIONISM, AND IN 20TH CENTURY DEVELOPMENTS.
PHILOSOPHIES OF MUSIC: MUSIC AS LANGUAGE; THE GENERIC NATURE OF MUSIC; THE MIND WHEN VIEWING ART; THE ROMANTIC VIEW.

UNIT IV. A REVIEW OF EARLIER IDEAS AND A DISCUSSION OF THE MUSIC INDUSTRY IN RELATION TO LEISURE TIME.

REQUIRED READINGS FOR UNITS II AND III INCLUDE PORTIONS OF THE FOLLOWING: THE ENJOYMENT OF MUSIC, BY MACHLIS (NEW YORK: W. W. NORTON, 1955). PHILOSOPHY IN A NEW KEY, BY SUZANNE LANGER (MASSACHUSETTS: HARVARD UNIVERSITY PRESS, 1942). THE WORLD AS WILL AND REPRESENTATION, BY SCHOPENHAUER (COLORADO: FALCON WINGS PRESS, 1958). THE BEAUTIFUL IN MUSIC, BY HANSLICK (NEW YORK: LIBERAL ARTS PRESS, 1957).

I. LOCATION:
A. NEW YORK
B. GLENS FALLS

II. SCHOOL AND PROGRAM PERSONNEL:
A. ASSISTANT PRINCIPAL, DR. ROBERT A. KING
B. PROGRAM DIRECTOR, MAURICE C. WHITNEY
C. PREPARATION OF COURSE GUIDE: MAURICE C. WHITNEY, JOHN GALLUCCI, MARK W. FREEMAN, HAROLD M. LONG

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES PROGRAM. A COURSE OF STUDY.
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. MIMEOGRAPHED. 58 PAGES
E. DATE OF PROGRAM'S INITIATION NOT CITED

IV. CHARACTERISTICS OF THE PROGRAM:
A. GENERAL OBJECTIVES:
TO PROVIDE STUDENTS WITH A BROAD KNOWLEDGE OF THE FINE AND LITERARY ARTS AND THEIR INTERRELATIONSHIPS, BY DEVELOPING A KEENER APPRECIATION OF ARTISTIC CREATION AND INTERPRETATION, AND BY ENHANCING AESTHETIC ENJOYMENT AND ENCOURAGING PERFORMANCE AND CREATIVITY.
TO DEVELOP SOME CONCEPTS THROUGH THE STUDY OF SELECTED WORKS OF ART. A CONCEPT IS HERE REGARDED AS THE PERCEPTION OF RELATIONSHIPS AND COMMON ELEMENTS AMONG DIFFERENT OBJECTS, PROCESSES AND EVENTS. IT IS ARRIVED AT THROUGH THE ACT OF GENERALIZING HUMAN EXPERIENCES. 12 CONCEPTS ARE IDENTIFIED AND LISTED FOR POSSIBLE USE AND DEVELOPMENT.
B. SUBJECT AREAS: HISTORY, LITERATURE, MUSIC, VISUAL ARTS
C. AREAS RECEIVE EQUAL EMPHASIS
D. CHRONOLOGICAL APPROACH.
AN OUTLINE FOR EACH SUBJECT AREA OF THE COURSE ADHERES TO THE FOLLOWING DIVISION OF TIME: THE PERIOD BEFORE 500 B.C.; ABOUT 500 B.C. TO 1000 A.D.; ABOUT 1000 TO 1600; ABOUT 1600 TO 1900; SINCE 1900. FOR HISTORY, REQUIRED READINGS ARE LISTED FOR EACH TOPIC DISCUSSED. FOR LITERATURE, AN OUTLINE OF STRUCTURE AND CONTENT, A LIST OF LEARNING ACTIVITIES, AND SELECTED SOURCE MATERIALS ARE GIVEN FOR EACH OF THE FOLLOWING TOPICS: LANGUAGE AS A MEANS OF EXPRESSION; THE ILIAD AND THE ODYSSEY; BEOWULF; SOCRATES AND PLATO, THE PHAEDO AND THE REPUBLIC; SOPHOCLES' THE OEDIPUS CYCLE; "THE INFERNO" FROM DANTE'S DIVINE COMEDY; SIR THOMAS MALORY'S LE MORTE D'ARTHUR; SHAKESPEARE'S HAMLET; THE ROMANTIC POETS, BYRON, SHELLEY, KEATS; THE VICTORIAN POETS, TENNYSON AND THE BROWNINGS; CONTEMPORARY PROSE, DRAMA, AND POETRY. ASSIGNMENTS AND OPTIONAL READINGS ARE ALSO LISTED. MUSIC IS DESCRIBED IN THE ABSTRACT WHICH FOLLOWS. VISUAL ARTS INCLUDES A STUDY OF THE FOLLOWING TOPICS: PRINCIPLES OF DESIGN; ELEMENTS OF VISUAL ART; ART WORKS IN HISTORY BEFORE 500 B.C., 500 B.C. TO 1000 A.D.--THE CREATORS, 1000 TO 1600--MAN REBORN, 1600 TO 1900--THE REBELLION, SINCE 1900--EXPERIMENTATION. ART WORKS, REFERENCE MATERIALS AND ASSIGNMENTS ARE LISTED.
A CHRONOLOGICAL ORGANIZATION PROVIDES THE WARP WHILE ILLUSTRATIVE EXAMPLES OF MAN'S CREATIVE SELF EXPRESSION IN VARIOUS FORMS OF ART ARE THE WOOF OF THE COURSE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. A TEAM OF 4 COORDINATORS FOR HISTORY, LITERATURE, MUSIC, AND THE VISUAL ARTS
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITES NOT CITED
    3. ONE SEMESTER COURSE FOR SELECTED STUDENTS. FOR THESE STUDENTS IT REPLACES RATHER THAN ADDS TO PRESENT COURSE REQUIREMENTS.
  C. CLASS ACTIVITIES INCLUDE DEMONSTRATIONS, FILMS, SLIDES, PRINTS, LECTURES, LIVE PERFORMANCES, AND RECORDINGS.
  THE CLASS MEETS EVERYDAY FOR A DOUBLE PERIOD.
  D. EXTRACURRICULAR ACTIVITIES:
  ONE FIFTH OF THE TOTAL CLASS TIME HAS BEEN SET ASIDE FOR FIELD TRIPS, GROUP DISCUSSIONS, AND OTHER SESSIONS JOINTLY PLANNED AND CARRIED OUT. FIELD TRIPS INCLUDE ATTENDANCE AT PLAYS AND CONCERTS, VISITS TO MUSEUMS AND ART GALLERIES, AND OBSERVANCE OF ARCHITECTURE.
  PERFORMANCE IN THE CLASS, IN SEMINARS, IN THE LIBRARY, AND ON FIELD TRIPS, AND A SERIES OF WRITTEN PAPERS, 9 DURING THE FIRST HALF AND 9 DURING THE SECOND HALF. DETERMINED JOINTLY BY THE FACULTY MEMBERS, THE STUDENT'S ACHIEVEMENT IS EXPRESSED AS UNSATISFACTORY (U), SATISFACTORY (S), OR HIGH LEVEL (H).
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES INCLUDED
  B. BIBLIOGRAPHY INCLUDED
  C. REFERENCE MATERIALS INCLUDE LISTS OF TEACHING AIDS, RECORDS, SLIDES, FILMS, AND QUESTIONS FOR DISCUSSION.
  D. APPENDICES INCLUDE 40 DISCUSSION TOPICS, AND A DESCRIPTION OF STUDENT EVALUATION PROCEDURES.

MUSIC ABSTRACT

OF THE 124 CLASSES IN THE HUMANITIES COURSE, 30 ARE GIVEN TO MUSIC. A GENERAL ORIENTATION TO MUSIC IS PROVIDED IN THE OPENING WEEKS OF THE COURSE, WHILE OTHER DISCIPLINES ARE CONCERNED WITH ANCIENT AND CLASSICAL GREECE. MORE THAN HALF THE CLASS PERIODS ALLOCATED TO MUSIC FALL DURING THE FOURTH CHRONOLOGICAL PERIOD (1600-1900), WHEN COMPOSITIONS REPRESENTING FOUR IMPORTANT MOVEMENTS IN MUSIC HISTORY ARE STUDIED IN SOME DEPTH.

GENERAL MUSIC TOPICS ARE AS FOLLOWS:

THE BASIC PROPERTIES AND MATERIALS OF MUSIC, AND THE MEDIUMS AND STRUCTURE OF MUSIC (6 CLASSES); VOCAL AND INSTRUMENTAL FORMS, AND ANCIENT AND MEDIEVAL MUSIC (4 CLASSES); MUSIC OF THE RENAISSANCE IN EUROPE, AND MUSIC IN ELIZABETHAN ENGLAND (3 CLASSES); BACH'S ORCHESTRAL SUITE NO. 3 IN D, MOZART'S SYMPHONY NO. 40, THE OVERTURES OF WAGNER, DEBUSSY'S AFTERNOON OF A FAUN, STRAVINSKY'S RITE OF SPRING; JAZZ AND JAZZ INFLUENCES WITH A STUDY OF GERSHWIN'S AN AMERICAN IN PARIS, (17 CLASSES).

FOR EACH OF THE TOPICS JUST LISTED, THE COURSE GUIDE INCLUDES LISTS OF TEACHING AIDS, READING ASSIGNMENTS, RECORDINGS, AND QUESTIONS FOR DISCUSSION AND ASSIGNMENT.

I. LOCATION:
A. NEW YORK
B. HEMPSTEAD

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPALS NOT CITED
B. PROGRAM DIRECTOR, NORMAN PHILLIPS
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. CULTURAL ARTS EDUCATION PROGRAM
B. COMPILED IN 1967
C. COST NOT CITED
D. MIMEOGRAPHED. 12 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1964
B. GENERAL OBJECTIVES:
TO ENRICH THE CURRICULUM AT LARGE THROUGH A HUMANITIES-ORIENTED APPROACH TO THE VARIED CULTURES OF THE WORLD.
TO EXPOSE STUDENTS TO THE GAMUT OF HUMAN EXPERIENCE THROUGH THE EYES AND THOUGHTS OF CREATIVE ARTISTS.
TO ACQUAINT STUDENTS WITH THE INSTITUTIONS WHICH HOUSE AND PERPETUATE THE VALUES OF THE FINE AND PERFORMING ARTS.
TO PROVIDE HIGH SCHOOL TEACHERS AND DEPARTMENTS WITH RESOURCE MATERIALS FOR CLASSROOM USE.
C. SUBJECT AREAS NOT INDICATED
D. EMPHASIS NOT INDICATED
E. A SPECIFIC COURSE IN THE HUMANITIES IS NOT OFFERED. THE CULTURAL ARTS PROGRAM TAKES THE FORM OF SCHOOL ASSEMBLY SERIES, CREATIVE PROJECTS, AND PERIODIC SERVICE TO HIGH SCHOOL DEPARTMENTS. COURSE MATERIALS INCLUDE AN ACCOUNT AND APPRAISAL OF DISTRICT-WIDE PROGRAMS, SPECIAL GROUP PROJECTS, AND RESEARCH ACTIVITIES OF CULTURAL ARTS EDUCATION AT ALL GRADE LEVELS (K-12) DURING THE 1969-1970 SCHOOL YEAR.

V. MANNER IN WHICH PROGRAM IS HANDLED:
FOLLOWING ARE EXAMPLES OF PROGRAMS AND ACTIVITIES OFFERED TO STUDENTS AT THE HIGH SCHOOL LEVEL: 1) SHOWINGS OF THE FILM, BROTHER JERO, AND TEAM TEACHING FOLLOW-UPS ON AFRICAN CULTURES AS SEEN THROUGH THE MEDIUM OF DRAMA. 2) SHOWINGS OF THE FILM, THE SWORD AND THE FLUTE, AND TEAM TEACHING FOLLOW-UPS ON INDIAN CULTURE AS EVIDENCED IN HINDU LITERATURE. 3) SHOWINGS OF THE FILM, THE LIVING ARTS OF JAPAN, AND TEAM TEACHING FOLLOW-UPS ON JAPANESE CULTURE AS SEEN THROUGH ITS MUSIC, DANCE, AND CALIGRAPHY. 4) A FIELD TRIP TO CHINATOWN AND CHINA INSTITUTE IN NEW YORK CITY TO OBSERVE ORIENTAL CULTURAL INFLUENCES ON CHINESE-AMERICAN LIFE. MANY OF THESE PROJECTS WERE MADE AVAILABLE TO THE SCHOOLS THROUGH THE CUE (CULTURAL UNDERSTANDING IN EDUCATION) PROGRAM OF THE NEW YORK STATE EDUCATION DEPARTMENT.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE PROGRAM DESCRIPTION.

MUSIC ABSTRACT

FILMS DEALING WITH MUSIC, AND A VARIETY OF CONCERTS, PARTICULARLY THOSE AT LINCOLN CENTER FOR THE PERFORMING ARTS, ARE MADE AVAILABLE TO STUDENTS THROUGH THE CULTURAL ARTS EDUCATION PROGRAM OF THE HEMPSTEAD PUBLIC SCHOOLS.

I. LOCATION:
A. NEW YORK
B. NEW HYDE PARK

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY: RAYMOND ANDERSON, MICHAEL CARBONE, GEORGE TOLSON

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES HANDBOOK
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. 32 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO INSPIRE AN INTEREST IN AND AN APPRECIATION OF THE ARTS.
TO REVEAL THE INTERRELATIONSHIP OF ALL MEDIA OF ARTISTIC EXPRESSION.
TO DEVELOP A CRITICAL ATTITUDE AND TO PROVIDE CERTAIN STANDARDS FOR JUDGING ALL AESTHETIC ENDEAVORS.
TO STUDY SELECTED WORKS OF ART AVOIDING A STRICTLY HISTORICAL-SOCIAL APPROACH AND AVOIDING THE EMPHASIS ON STYLE, TECHNIQUE AND METHOD USUALLY FOUND IN THE REGULAR MUSIC, ART, OR LITERATURE CLASS. TO EXAMINE ARTISTIC EFFORTS NOT ONLY AS WORKS OF AN ARTIST, BUT AS PRODUCTS OF A SOCIETY.
TO ALLOW STUDENTS TO EXPERIENCE THE ARTS THROUGH THE USE OF READINGS, FILMS, RECORDINGS, SLIDES, DEMONSTRATIONS, PERFORMANCES, AND FIELD TRIPS.
TO ENCOURAGE AND DEVELOP INDIVIDUAL AND INDEPENDENT ARTISTIC PURSUITS AND TASTES.
TO BETTER UTILIZE THE SKILLS AND RESOURCES OF THE HIGH SCHOOL STAFF AND COMMUNITY.
C. SUBJECT AREAS: LITERATURE, ART, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC AND CHRONOLOGICAL APPROACH.
APPRECIATIONS AND UNDERSTANDINGS CENTER AROUND THE FOLLOWING TOPICS AND SUB-TOPICS: I) MAN IN RELATIONSHIP TO OTHER MEN. (SUB-TOPICS: SOCIAL CONFLICT, LOVE, WAR). II) MAN IN RELATIONSHIP TO NATURE. (SUB-TOPICS: ENVIRONMENT, SENSUALITY, JOY). III) MAN IN RELATIONSIP TO HIMSELF. (SUB-TOPICS: ANXIETY, GUILT, FANTASY). IV) MAN IN RELATIONSHIP TO GOD. (SUB-TOPICS: CREATION, MYTHOLOGY, RELIGION).
THESE TOPICS ARE STUDIED IN RELATION TO THE FOLLOWING LARGE HISTORICAL PERIODS: PREHISTORY, CLASSICAL, RENAISSANCE, ROMANTIC, CONTEMPORARY.
F. THE COURSE OF STUDY RESULTS FROM COOPERATION AMONG THE DEPARTMENTS OF ART, MUSIC, ENGLISH, AND SOCIAL STUDIES.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A TEAM OF 3 TEACHERS. EACH TEACHER IS PRESENT FOR ALL LARGE GROUP SESSIONS.
B. STUDENT ENROLLMENT NOT DESCRIBED

C. CLASS ACTIVITIES INCLUDE LARGE GROUP PRESENTATIONS (DEVOTED MAINLY TO LECTURES, DEMONSTRATIONS, AND SUPERVISED LISTENING, READING, OR VIEWING SESSIONS), GROUP DISCUSSIONS, AND INDEPENDENT RESEARCH.
D. EXTRACURRICULAR ACTIVITIES INCLUDE OUTSIDE EVENTS SUCH AS VISITS TO ART GALLERIES AND CONCERTS. ONE PROJECT EACH QUARTER IS REQUIRED. EACH PROJECT IS MEANT TO REFLECT THE READING DONE IN A SUBJECT AREA, AND THE STUDENT'S POINT OF VIEW OR CONVICTIONS.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE WRITTEN PAPERS AND PROJECTS, CLASS PARTICIPATION, AND EXAMINATION SCORES.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY: A LIST OF PAPERBACKS FOR SUPPLEMENTARY READING
C. REFERENCE MATERIALS INCLUDE A GENERAL GLOSSARY, GLOSSARIES OF ART AND MUSIC TERMS, AND LISTS OF GRAPHIC ARTISTS, NOTEWORTHY COMPOSERS, AND MUSEUMS AND GALLERIES IN NEW YORK CITY.
D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS INCLUDED AS AN EQUAL THIRD OF THE HUMANITIES COURSE. SELECTED ASPECTS OF MUSICAL STUDY MENTIONED IN RELATION TO THE GENERAL TOPICS OF THE COURSE ARE AS FOLLOWS:

MAN AND NATURE. THE MUSIC OF SIBELIUS AND PUCCINI; BEETHOVEN'S EROICA SYMPHONY AND PASTORAL SYMPHONY.

MAN IN RELATION TO GOD. MUSICAL WORKS MOTIVATED BY MAN'S SEARCH FOR GOD AND HIS ADORATION OF GOD.

MAN IN RELATION TO OTHER MEN. MUSICAL EXPRESSIONS OF THE FORCES IN LIFE WHICH FIND MAN IN A STATE OF POLITICAL AND SOCIAL UNREST, FIND HIM IN A STATE OF WAR, AND FIND HIM AFFECTED BY LOVE.

MAN IN RELATION TO HIMSELF. MUSIC IS STUDIED AS AN EXPRESSION OF MAN HIMSELF.

A GLOSSARY OF MUSICAL TERMS IS INCLUDED IN THE COURSE GUIDE.

I. LOCATION:
A. NEW YORK
B. CHAPPAQUA

II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

III. COURSE GUIDE DESCRIPTION:
A. INSTRUCTIONAL GUIDE TO THE HUMANITIES
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. DITTO COPIED. 2 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES: (SELECTED)
TO OPEN TO HIGH SCHOOL SENIORS A VARIETY OF EXPERIENCES RELATING TO THE HUMAN CONDITION.
TO PROVIDE OPPORTUNITIES FOR STUDENTS TO DISCOVER AND RELATE TO STANDARDS AND VALUES OF HUMAN BEHAVIOR PRESENT AND PAST.
TO MOVE FREELY ACROSS THE BOARDERS OF TRADITIONAL DISCIPLINES.
TO BROADEN CONCEPTUAL AWARENESS IN THE AREA OF HUMAN EXPERIENCE.
C. SUBJECT AREAS: HISTORY, LITERATURE, MUSIC, ART
D. EMPHASIS: HISTORY AND LITERATURE
E. THEMATIC AND CHRONOLOGICAL APPROACH.
THE COURSE CENTERS ON THE NATURE OF MAN REVEALED THROUGH HIS CULTURAL ACHIEVEMENTS. MAJOR TOPICS STUDIED ARE AS FOLLOWS:
INTRODUCTION: HUMANITIES, WHAT AND WHY?
I. MAN IN RELATION TO HIMSELF. 11 WEEKS. (WORKS BY MONTAIGNE, POPE, MILTON, AND GOETHE)
II. MAN IN RELATION TO HIS SOCIETY. 11 WEEKS. (WORKS BY AGAMEMNON, THUCYDIDES, PLATO, AND MACHIAVELLI)
III. MAN IN RELATION TO HIS DEITY. 11 WEEKS. (WORKS BY PLATO, DANTE, VIRGIL, AND SELECTIONS FROM THE BIBLE)

SLIDES OF ART WORKS FROM THE FOLLOWING PERIODS AND STYLES ARE INCLUDED AS AN ESSENTIAL PART OF THE COURSE: ANCIENT GREECE, RENAISSANCE, REALISM, NEO-CLASSICISM, DUTCH AND SPANISH 17TH CENTURY, ROMANTICISM, IMPRESSIONISM, POST-IMPRESSIONISM, EXPRESSIONISM, CUBISM, ABSTRACTION, NON-OBJECTIVE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM OF 5 TEACHERS INCLUDING 1 ART AND 1 MUSIC SPECIALIST.
GUEST SPEAKERS.
B. STUDENT ENROLLMENT:
1. SENIORS
2. PREREQUISITE: STUDENTS ARE SELECTED
3. ELECTIVE
C. CLASS ACTIVITIES INCLUDE LARGE GROUP INSTRUCTION, SMALL SEMINAR GROUPS, AND THE USE OF AUDIO-VISUAL MATERIALS.
THE CLASS MEETS 5 DAYS A WEEK FOR 40 WEEKS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

THE COURSE IS TAUGHT BY A TEAM OF 3 TEACHERS ASSISTED ON A REGULAR WEEKLY BASIS BY AN ART AND A MUSIC SPECIALIST.
MUSIC CONTENT IS NOT DESCRIBED IN THE COURSE OUTLINE.

I. LOCATION:
A. NEW YORK
B. KENMORE, TOWN OF TONAWANDA

II. SCHOOL AND PROGRAM PERSONNEL:
A. C. SHERWOOD MILLER, SUPERINTENDENT
B. PROGRAM DIRECTOR, PETER C. FACOS
C. PROGRAM FACULTY: PETER C. FACOS, ABRAHAM COHEN (MUSIC), MILLIE J. MCOSHIE, ROBERT K. FREELAND, BARBARA SCHEITEN, LOREN A. KELLER, LESTER J. SZABO, KATHRYN B. MCDONNELL

III. COURSE GUIDE DESCRIPTION:
A. A HUMANITIES APPROACH TO THE TEACHING OF ENGLISH AND HISTORY
B. COMPILED IN 1967
C. COST NOT CITED
D. MIMEOGRAPHED. 92 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1967
B. GENERAL OBJECTIVE:
THAT THE STUDENTS MIGHT GAIN:
1. AN ABILITY TO FORM VALUE JUDGMENTS BASED ON STANDARDS OF EVALUATION COMMON TO ALL THE DISCIPLINES.
2. AN OPPORTUNITY TO EXPERIENCE THE INTEGRATION OF KNOWLEDGE AND TO RELATE VALUE JUDGMENTS TO THEIR OWN LIVES.
3. AN OPPORTUNITY TO SEE THE INTERRELATION OF LITERATURE, PHILOSOPHY, THE SOCIAL SCIENCES, MUSIC, AND THE VISUAL AND PERFORMING ARTS.

C. SUBJECT AREAS: LITERATURE, SOCIAL SCIENCES, PHILOSOPHY, MUSIC, VISUAL AND PERFORMING ARTS
D. EMPHASIS: LITERATURE, HISTORY
E. THEMATIC APPROACH.
EACH THEME IS APPROACHED THROUGH THE ENGLISH AND HISTORY CLASS IN GRADES 10, 11, AND 12. THESE THEMES ARE AS FOLLOWS:
"STRUGGLE FOR JUSTICE" (GRADE 10)
APPROACH IN ENGLISH CLASSES: "THEY GRIND EXCEEDING SMALL," WILLIAMS; THE MERCHANT OF VENICE, SHAKESPEARE; "THE CAINE MUTINY COURT MARTIAL," WOUK.
APPROACH IN HISTORY CLASSES: 17TH CENTURY EUROPE; 18TH CENTURY EUROPE; 20TH CENTURY INFLUENCE OF WESTERN EUROPE.
"THE INDIVIDUAL AND HIS SOCIETY" (GRADE 11)
APPROACH IN ENGLISH: LORD OF THE FLIES, GOLDING; "ST. JOAN," (A SELECTION)
APPROACH IN HISTORY: REVOLUTIONARY ERA--THE INDIVIDUAL VERSUS HIS SOCIETY.
"THE MATURE INDIVIDUAL"
APPROACH IN ENGLISH: "LEADER OF THE PEOPLE," (A SELECTION); "WATCH ON THE RHINE," (A SELECTION); DEATH OF A SALESMAN, MILLER.
APPROACH IN HISTORY: ERA OF WESTWARD EXPANSION (JACKSONIAN).
"SEARCH FOR VALUES" (GRADE 12)
APPROACH IN ENGLISH: THE GREAT GATSBY, FITZGERALD; A SEPARATE PEACE, KNOWLES.
APPROACH IN HISTORY: EVENTS OF THE 20TH CENTURY.

A VARIETY OF APPROACHES MAY BE ASSUMED IN ORDER TO DEVELOP EACH OF THE THEMES JUST CITED. FOR EXAMPLE, REGARDING "SEARCH FOR

VALUES" THE FOLLOWING RELATED THEMES ARE SUGGESTED: THE UTOPIAN DREAM; THE CHANGING SOCIETY; MAN AND GOD; THE INNER STRUGGLE; THE SEARCH FOR BEAUTY AND TRUTH.

F. THIS HUMANITIES PROGRAM IS AN APPROACH TAKEN BY THE ENGLISH AND HISTORY CLASSES OF GRADES 10, 11, AND 12.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. A FACULTY OF 8 MEMBERS INCLUDES ENGLISH AND HISTORY TEACHERS; MUSIC AND FINE ARTS RESOURCE CONSULTANTS FREQUENTLY APPEAR AS GUEST TEACHERS.
- B. STUDENT ENROLLMENT:
  1. SOPHOMORES, JUNIORS, SENIORS
  2. PREREQUISITES NOT CITED
  3. REQUIRED AND GIVEN FOR CREDIT
- C. CLASS ACTIVITIES INCLUDE DISCUSSION AND THE USE OF MEDIA
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE 28 BLACK AND WHITE ILLUSTRATIONS, AND LISTS OF RECORDINGS, FILMS, AND PAMPHLETS.
- D. APPENDICES: 1) SUGGESTED READINGS IN THE HUMANITIES; 2) "THE 20TH CENTURY: AGE OF UPHEAVAL AND ALIENATION."

MUSIC ABSTRACT

BASIC MUSICAL TERMINOLOGY IS STUDIED AS A MEANS OF PREPARATION FOR THE MUSIC AREAS. THE FOLLOWING TERMS ARE DEFINED AND DISCUSSED: PITCH, FREQUENCY, DURATION, ACCENT, RHYTHM, INTENSITY, DYNAMICS, TIMBRE, OVERTONES.

FOLLOWING IS AN EXAMPLE OF THE WAY IN WHICH MUSIC IS INCORPORATED INTO AN HISTORICAL APPROACH TO THE THEME, "THE STRUGGLE FOR JUSTICE," IN 17TH-CENTURY EUROPE. ENGLISH MUSIC OF THE RESTORATION PERIOD INCLUDES A STUDY OF HANDEL, MADRIGALS, THE LUTE, AND THEATRICAL PRODUCTIONS SUCH AS THE MASQUES OF PURCELL. FRENCH MUSIC INCLUDES A STUDY OF LULLY, AND FRENCH OPERA AND ITS FRENCH OVERTURE. THE MUSIC OF GERMANY INCLUDES A STUDY OF CHURCH MUSIC, (CHORALES, CANTATAS, AND ORGAN MUSIC), AND THE MUSIC OF J. S. BACH. A STUDY OF MUSIC IN ITALY DEALS WITH THE BEGINNING OF OPERA, PERFECTION OF STRING INSTRUMENTS, AND THE DEVELOPMENT OF MUSIC FOR STRINGS INCLUDING WORKS OF CORELLI AND VIVALDI.

IN A TREATMENT OF THE THEME "THE MATURE INDIVIDUAL," THE LIFE AND MUSICAL CAREER OF BEETHOVEN IS STUDIED AS AN EXAMPLE OF STYLISTIC CHANGE. OVER A PERIOD OF YEARS. FROM A CLASSICIST IN THE TRADITION OF HAYDN AND MOZART, HE BECAME THE MATURE ARTISTIC INNOVATOR WHO CARRIED MUSIC TO ITS NEW STAGE OF DEVELOPMENT KNOWN AS ROMANTICISM.

THE MUSIC TEACHERS IN THIS PROGRAM ACT AS CONSULTANTS TO THE ENGLISH AND HISTORY FACULTY, AND THEY FREQUENTLY APPEAR AS GUEST INSTRUCTORS. CORRESPONDING TO THE UNIVERSAL THEMES OF THE RESOURCE GUIDE, A SERIES OF VIDEO TAPE PRESENTATIONS IN MUSIC ARE NOW BEING PREPARED FOR THE KENMORE SCHOOLS' SYSTEM-WIDE TELEVISION STATION.

I. LOCATION:
  A. NEW YORK
  B. LA FAYETTE

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, ROBERT H. GRANEY (ENGLISH DEPARTMENT CHAIRMAN)
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES PROGRAM. "VOICELESS CULTURES"
     (CULTURES HAVING LITTLE IMPACT ON THE CONTEMPORARY WORLD, AND CULTURES WHICH, ALTHOUGH RELATIVELY IMPORTANT, HAVE NOT BEEN STUDIED BY THE STUDENTS.)
  B. DATE OF COMPILATION NOT CITED
  C. COST NOT CITED
  D. MIMEOGRAPHED. 4 PAGES. PUBLISHED BY THE NEW YORK STATE EDUCATION DEPARTMENT.

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
     TO DEVELOP A FEELING OF EMPATHY FOR A WAY OF LIFE DIFFERENT FROM THAT OF THE CLASS MEMBERS.
     TO DEVELOP THE SKILLS AND TECHNIQUES OF COMPOSITION AND RESEARCH.
     TO ENCOURAGE WIDE READING ABOUT EACH CULTURE STUDIED.
     TO ENABLE STUDENTS TO MEET PEOPLE WHOSE WAY OF LIFE DIFFERS WIDELY FROM THEIR OWN.
  C. SUBJECT AREAS: HISTORY, POLITY, ECONOMY, KINSHIP, LITERATURE, MUSIC, ART
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. GEOGRAPHIC APPROACH.
     CULTURES OF THE FOLLOWING COUNTRIES AND PEOPLES ARE STUDIED: AFRICA SOUTH OF THE SAHARA; AMERICAN NEGRO; AMERICAN INDIAN, (20% OF THE STUDENT BODY IS AMERICAN INDIAN); INDIA; ARAB WORLD; ISRAEL; JAPAN; CHINA; SOUTHEAST ASIA.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. ONE TEACHER. AS MANY GUEST SPEAKERS AS POSSIBLE APPEAR FOR THE STUDY OF EACH CULTURE. THESE HAVE INCLUDED FOREIGN STUDENTS FROM SYRACUSE UNIVERSITY, A GROUP OF JEWS AND ARABS OFFERING CONTRASTING VIEWS ON THE MIDDLE-EAST HOSTILITIES; A BLACK ADMINISTRATOR FROM A GHETTO SCHOOL; THE CHIEF OF THE IROQUOIS INDIANS; AND AN EXPERT ON YOGA.
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITE: AVERAGE AND ABOVE-AVERAGE STUDENTS
    3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
  C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, AND THE USE OF FILMS, SLIDES, VIDEO-TAPES, AND RECORDINGS.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE EXCHANGE VISITS TO GHETTO SCHOOLS, AND FIELD TRIPS TO PLAYS, MOVIES, MUSEUMS, AND A SYNAGOGUE.

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE VERY FEW FORMAL QUIZZES AND TESTS. NUMEROUS ESSAYS ARE GIVEN ON THE ASSIGNED READINGS, TOPICS COVERED BY THE SPEAKERS, AND IDEAS FROM THE A-V PRESENTATIONS. EACH STUDENT IS REQUIRED TO SUBMIT A DETAILED RESEARCH PAPER ON SOME ASPECT OF A SINGLE CULTURE STUDIED. THESE PAPERS SERVE AS THE FINAL EXAM.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS INCLUDE TITLES OF PAPERBACKS, FILMS, AND RECORDINGS.
D. NO APPENDICES

MUSIC ABSTRACT

THE MUSIC OF EACH CULTURE IS PRESENTED AND ANALYZED ON SCHOLASTIC-FOLKWAYS RECORDINGS WHICH ARE USED FOR THE COURSE. (CULTURES LISTED UNDER IV E)

LINCOLN HIGH SCHOOL

260

I. LOCATION:
   A. NEW YORK
   B. YONKERS

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL, ARTHUR A. NATELLA
   B. PROGRAM DIRECTOR, MRS. BEVERLY R. SOFF
   C. PROGRAM FACULTY: JO ELLEN SAMUELS, MANNIE VAVOLIZZA, BEVERLY R. SOFF, ENGLISH; FRED SKIBITSKY, MUSIC; PHYLLIS SGUEGLIA, SCIENCE; ELAINE TANNENBAUM, ART

III. COURSE GUIDE DESCRIPTION:
   A. NINTH GRADE HUMANITIES CURRICULUM GUIDE - THE ADOLESCENT IN SEARCH OF VALUES
   B. COMPILED IN 1970
   C. COST NOT CITED
   D. DITTO COPIED. 32 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES: (SELECTED)
      TO ENCOURAGE THE STUDENT TO DISCOVER HIS MEASURE OF SELF BY DEVELOPING NEW QUESTS FOR UNIVERSAL VALUES AND BY MAKING THEM RELEVANT TO HIS MILIEU.
      TO ENCOURAGE THE INTELLECTUAL, MORAL, AND AESTHETIC GROWTH OF THE CONTEMPORARY STUDENT AS THE FUTURE CITIZEN OF THE 21ST CENTURY.
      TO ENCOURAGE THE STUDENT TO CREATE AND DEVELOP SOME MEASURE OF SELF BY FORMING NEW, POSITIVE PATTERNS OF BEHAVIOR.
      TO PROVIDE THE STUDENT WITH AN OPPORTUNITY TO DEVELOP NEW PHILOSOPHIES OF LIFE AND A HIERARCHY OF VALUES.
      TO ENABLE THE STUDENT TO ANSWER QUESTIONS SUCH AS THE FOLLOWING: WHAT ARE MY OWN VALUES? WHAT ARE THE VALUES OF MY FRIENDS? WHAT ARE THE VALUES OF MY COMMUNITY? WHAT ARE THE VALUES CHARACTERIZING UNIVERSAL MAN?
   C. SUBJECT AREAS: ENGLISH, SCIENCE, MUSIC, ART
   D. AREAS RECEIVE EQUAL EMPHASIS
   E. THEMATIC APPROACH.

A HIERARCHY OF VALUES (INDIVIDUAL INTEGRITY, CONCERN FOR ANOTHER, SOCIAL RESPONSIBILITY) IS PRESENTED TO THE STUDENT THROUGH A STUDY OF THE FOLLOWING THEMES:

I. SHORT SELECTION LITERATURE UNIT. AFRO-AMERICAN LITERATURE; ASIAN LITERATURE; TRADITIONAL ANTHOLOGY SELECTIONS.

II. MAN AND NATURE. HOMER'S THE ODYSSEY; SAMUEL COLERIDGE'S "THE RIME OF THE ANCIENT MARINER"; 3-DAY ART UNIT; 3-DAY MUSIC UNIT.

III. MAN AND SOCIETY. SHAKESPEARE'S ROMEO AND JULIET; BERNSTEIN'S WEST SIDE STORY; RENAISSANCE ITALY (1500'S); CONTEMPORARY NEW YORK (1940-1960'S); 3-DAY ART UNIT; 3-DAY MUSIC UNIT.

IV. THE ECOLOGY OF THE URBAN SITUATION. ROMEO AND JULIET; WEST SIDE STORY; MARK TWAIN'S THE ADVENTURES OF HUCKLEBERRY FINN; 3-DAY SCIENCE UNIT; 3-DAY MUSIC UNIT.

V. DIFFERENCES AMONG PEOPLE. HUCKLEBERRY FINN; 3-DAY SCIENCE UNIT; 3-DAY MUSIC UNIT (MUSIC, THE "UNIVERSAL LANGUAGE" AND THE ABSTRACT ART).

VI. CONTEMPORARY SOCIETY. J. D. SALINGER'S CATCHER IN THE RYE: CULTURAL FORCES OF CONTEMPORARY SOCIETY (1940-1960'S); JOHN A. WILLIAMS' THIS IS MY COUNTRY TOO; ELECTRONIC MUSIC, AND MUSIQUE CONCRÈTE.

STUDIES LISTED WITH EACH THEME DO NOT BELONG EXCLUSIVELY TO THAT ONE THEME; RATHER, THEY ARE REUSED FROM ONE UNIT TO THE NEXT. COURSE MATERIALS PROVIDE A DETAILED DESCRIPTION OF EACH THEME, INCLUDING AN OUTLINE OF OBJECTIVES, SUGGESTED CONTENT, ENRICHMENT, AND EXTENSIONS (ASSIGNMENTS AND FURTHER STUDIES).

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. TEAM OF 6 TEACHERS
- B. STUDENT ENROLLMENT:
  1. FRESHMEN
  2. PREREQUISITES NOT CITED
  3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS AND RECORDINGS, LECTURES, CLASS DISCUSSIONS, RESEARCH PROJECTS UTILIZING LIBRARY SKILLS, AND STUDENT PRESENTATIONS OF ART PROJECTS AND ORIGINAL MUSICAL COMPOSITIONS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO ART MUSEUMS, THEATER PRODUCTIONS, AND METROPOLITAN AND HISTORICAL SITES.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

SIX THEMES ARE STUDIED IN THIS 9TH GRADE COURSE. (SEE IV E) MUSIC AND ART ARE CORRELATED WITH EACH THEME.

IN THE COURSE OUTLINE, SPECIFIC REFERENCES TO MUSIC ARE INCLUDED WITH THE FOLLOWING THEMES:

THEME: MAN AND SOCIETY. TO EMPHASIZE THE UNIVERSALITY OF THE THEME OF ROMEO AND JULIET, STUDENTS LISTEN TO A RECORDING OF LEONARD BERNSTEIN'S WEST SIDE STORY.

THEME: THE ECOLOGY OF THE URBAN SITUATION. THE FOLLOWING MUSICAL SETTINGS OF ROMEO AND JULIET ARE STUDIED: TCHAIKOWSKY'S OVERTURE-FANTASY, PROKOFIEV'S BALLET, BERLIOZ' DRAMATIC SYMPHONY, AND GOUNOD'S OPERA. SONGS OF THOMAS MORLEY, THOMAS TOMKINS, AND WILLIAM BYRD, MUSIC FROM THE FITZWILLIAM VIRGINAL BOOK, AND VARIOUS SONG SETTINGS AND CONSORT MUSIC OF THE RENAISSANCE ARE STUDIED. FINALLY, MUSIC OF THE RENAISSANCE IS COMPARED AND CONTRASTED WITH CONTEMPORARY MUSIC.

THEME: DIFFERENCES AMONG PEOPLE. ALTHOUGH MUSIC IS REFERRED TO AS THE "UNIVERSAL LANGUAGE," IT IS FUNDAMENTALLY AN ABSTRACT ART. THE BASIC ELEMENTS OF MUSIC (RHYTHM, MELODY, DYNAMICS, HARMONY, TEXTURE, FORM, COLOR, AND STYLE) ARE STUDIED THROUGHOUT THE COURSE. WITH THE DISCUSSION OF MARK TWAIN'S HUCKLEBERRY FINN, THE ELEMENTS OF FOLK MUSIC, THE DEVELOPMENT OF MINSTREL SHOW MUSIC, AND SELECTED SONGS OF STEPHEN FOSTER ARE STUDIED. STUDENTS BRING FAVORITE SELECTIONS AND ORIGINAL COMPOSITIONS TO CLASS FOR PARTICIPATION IN A MUSIC "HAPPENING." MUSIC OF YESTERDAY AND TODAY IS COMPARED AND CONTRASTED. STUDENTS DISCUSS SPECIFIC PREFERENCES.

THEME: CONTEMPORARY SOCIETY. ELECTRONIC MUSIC OF PROMINENT COMPOSERS IS STUDIED, AND STUDENTS ARE GUIDED IN THE PROCESS OF ORIGINAL COMPOSITION.

I. LOCATION:
A. NEW YORK
B. YONKERS

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, ARTHUR A. NATELLA
B. PROGRAM DIRECTOR, MRS. BEVERLY R. SOFF
C. PREPARATION OF THE COURSE GUIDE: MRS. SOFF, CHAIRMAN; JOSEPHINE CARUSO, ELEANORE HARSNETT, CAROLINE JENSEN, GRACE LIANG, THOMAS MITCHELL, GLORIA SMOLEN

III. COURSE GUIDE DESCRIPTION:
A. CURRICULUM GUIDE FOR HUMANITIES
B. COMPILED IN 1969
C. COST NOT CITED
D. MIMEOGRAPHED. 38 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1967
B. GENERAL OBJECTIVES: (SELECTED)
SECTION I. GRADE 10
TO UNDERSTAND THE MAIN THEMES (SEE IV E) THROUGH THE STUDY OF LITERATURE, ART, MUSIC, AND PHILOSOPHY.
TO INCREASE SELF-KNOWLEDGE AND UNDERSTANDING OF OTHERS; TO RECOGNIZE THE SPIRIT OF HUMANITY--THAT MAN CAN BE DEFEATED, BUT NEVER DESTROYED.
TO HAVE THE HUMANITIES AS A THRUST FOR DAILY "HAPPENINGS" IN THE SCHOOL.
SECTION II. GRADE 12
TO STUDY KEY EPOCHS IN WESTERN CULTURE.
TO ACQUAINT THE STUDENT WITH THE UNIVERSAL TRUTHS OF MAN AS THE MEASURE OF ALL THINGS IN HIS SEARCH FOR SELF-IDENTITY, SELF REALIZATION, HIS PLACE IN SOCIETY AND IN HIS EPOCH.
TO ACQUAINT THE STUDENT WITH AN UNDERSTANDING OF MANKIND'S STRUGGLES AND PROTESTS.
TO ACQUAINT THE STUDENT WITH MAJOR TRENDS IN LITERATURE, AND WITH PARALLEL TRENDS IN HISTORICAL, PHILOSOPHICAL, MUSICAL, AND ARTISTIC THOUGHT.
C. SUBJECT AREAS: LITERATURE, MUSIC, ART, PHILOSOPHY, HISTORY
D. EMPHASIS: LITERATURE, MUSIC; ART
E. GRADE 10, THEMATIC APPROACH.
GRADE 12, CHRONOLOGICAL--THE "EPOCH" APPROACH.
THE COURSE GUIDE IS ARRANGED IN 2 SECTIONS. THE FIRST SECTION OFFERS UNITS, SOME OR ALL OF WHICH MIGHT BE USED IN GRADE 10 AS PART OF THAT YEAR'S LANGUAGE ARTS PROGRAM. THE SECOND SECTION PROVIDES THE BASIS FOR A PROGRAM THAT SERVES AS AN ELECTIVE COURSE FOR SENIORS.

SECTION I. GRADE 10
MAN AND NATURE: QUEST AND CONQUEST.
LITERATURE: SELECTIONS WHICH SHOW MAN IN HIS NATURAL ENVIRONMENT, IN HIS STRUGGLES AND CONFLICTS, IN THEIR RESOLUTION, AND IN THE PLEASURES INVOLVING THE 2 ANTAGONISTS.
MUSIC: SELECTED WORKS DEALING WITH NATURE, FROM THE PRE-CLASSIC, ROMANTIC, IMPRESSIONISTIC, NEO-CLASSIC, AND MODERN PERIODS.
ART: SELECTED WORKS FROM THE RENAISSANCE TO THE PRESENT TIME

WHICH USE MAN, ANIMALS, AND OTHER NATURAL SUBJECTS.

MAN AND SOCIETY.

LITERATURE: A SURVEY OF LITERARY WORKS, ARRANGED IN CHRONOLOGICAL ORDER, PRESENTED AS A MIRROR OF THE TIMES, TO TRANSMIT AN UNDERSTANDING OF ENDURING HUMAN VALUES, AND TO STIMULATE THE STUDENT TO THINK ABOUT HIS ROLE IN THIS SOCIETY.

MUSIC: FROM PRE-CLASSICAL TIMES THROUGH THE 20TH CENTURY, SELECTED WORKS WHICH REFLECT THE SOCIAL ENVIRONMENT OF MAN.

ART: MAN'S RECORD AND AN EVALUATION OF HIS SOCIETY AS SEEN IN HIS ART FROM PREHISTORIC TIMES TO THE PRESENT.

MAN AND SELF-REALIZATION: WHO AM I?

LITERATURE: SELECTED LITERARY WORKS WHICH ATTEMPT TO REVEAL MAN BEING, TO UNDERSTAND MAN WONDERING, TO OBSERVE MAN DOING, AND TO DEVELOP AN AWARENESS OF THE UNIVERSALITY OF ALL MEN THROUGH THE UNDERSTANDING OF ONE MAN.

MUSIC: SELECTED WORKS WHICH PORTRAY THE NATURE OF MAN THROUGH A CONSIDERATION OF HIS EMOTION, HIS RELIGION, HIS NEED TO WORK, HIS POTENTIAL TO CREATE AND INNOVATE, HIS SOCIAL OBLIGATION, HIS ETHNIC HERITAGE, AND THE AMERICAN VITALITY.

ART: SELECTED WORK THROUGH THE CENTURIES WHICH DEPICTS THE IDEAL MAN, THE REAL MAN, THE COMMON MAN, THE MECHANIZED MAN, AND THE INDIVIDUAL MAN.

SECTION II. GRADE 12

THE NUCLEAR EPOCH.

LITERATURE: SELECTED WORKS (NOVELS, POEMS, ESSAYS) WHICH DEPICT THE PHILOSOPHY OF THE NUCLEAR EPOCH, ESTABLISH COMMUNICATION BETWEEN THE STUDENT AND THE SPIRIT OF HIS OWN TIMES, AND ACT AS A BRIDGE IN INTRODUCING HIM TO THE THOUGHTS, ACTIONS, AND ACHIEVEMENTS OF HIS PREDECESSORS THROUGH THE AGES.

MUSIC: STUDENT'S INVOLVEMENT IN CREATING AND APPRECIATING CONTEMPORARY MUSIC.

ART: EXPERIMENTAL CONSTRUCTIONS WHICH ENABLE THE STUDENT TO REALIZE HIS OWN INDIVIDUALITY THROUGH HIS PERSONAL ARTISTIC OUTPUT--IN THE MANNER OF WORKING ARTISTS.

THE GREEK EPOCH.

LITERATURE: A STUDY OF UNIVERSAL THEMES (PAST AND PRESENT) THROUGH SELECTED WORKS OF HOMER, PLATO, SOPHOCLES, AND TENNYSON.

MUSIC: ITS DEFINITION, USES, AND INSTRUMENTS IN GREEK ANTIQUITY.

ART: A STUDY OF GREEK ART AND ITS RELATIONSHIP TO THE EGYPTIAN CULTURE THAT PRECEDED IT, AND TO THE ROMAN AND WESTERN CULTURES THAT FOLLOWED IT, ESPECIALLY THE RENAISSANCE ART OF THE 14TH AND 15TH CENTURIES.

THE RENAISSANCE EPOCH.

LITERATURE: SELECTED WORKS OF LITERARY FIGURES SUCH AS DANTE, PETRARCH, ERASMUS, MACHIAVELLI, SIR THOMAS MORE, AND SHAKESPEARE.

MUSIC: SELECTED WORKS OF COMPOSERS SUCH AS MACHAUT, JOSQUIN, LASSO, GABRIELI, AND PALESTRINA.

ART: WORKS WHICH ARE MAN ORIENTED AND CONCENTRATE ON HUMAN FIGURES.

THE AMERICAN RENAISSANCE EPOCH.
LITERATURE: THE "AMERICAN DREAM"--WORKS OF EMERSON, THOREAU, AND WHITMAN; NATURALISM THAT DOMINATED THE FIRST HALF OF THE 20TH CENTURY--WORKS OF STEPHEN CRANE, F. SCOTT FITZGERALD, AND THOMAS WOLFE; REALITIES OF THE 60'S--WORKS OF JAMES BALDWIN AND LANGSTON HUGHES, AND ESSAYS FROM MASS MEDIA.
MUSIC: JAZZ AND ITS INFLUENCE ON POPULAR AND CLASSICAL MUSIC IN EUROPE AND AMERICA SINCE THE 1920'S.
ART: INFLUENCE OF EUROPEAN MOVEMENTS IN THE UNITED STATES--CUBISM, BAUHAUS, PRIMITIVISM, ABSTRACTS, DADA, AND SURREALISM.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. METHOD OF TEACHING NOT DESCRIBED
B. STUDENT ENROLLMENT:
1. SECTION I, GRADE 10. SECTION II, GRADE 12.
2. PREREQUISITE: COLLEGE-BOUND STUDENTS, GRADE 12.
3. ELECTIVE, GRADE 12.
C. CLASS ACTIVITIES NOT DESCRIBED
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDE THE USE OF FILMS, SLIDES, FILMSTRIPS AND RECORDINGS
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS NOT INCLUDED
D. NO APPENDICES

MUSIC ABSTRACT

THE HUMANITIES PROGRAMS FOR GRADES 10 AND 12 GIVE EQUAL TIME TO LITERATURE, MUSIC, AND ART.

FOR GRADE 10, THE COURSE GUIDE LISTS SPECIFIC MUSICAL COMPOSITIONS WHICH COULD SERVE TO ILLUSTRATE THE THEMES PRESENTED. THESE THEMES ARE BRIEFLY DESCRIBED ABOVE. (SEE IV E, SECTION I)

IN THE PROGRAM FOR GRADE 12, MUSICAL STUDIES CORRESPOND TO THE 4 EPOCHS PRESENTED. A BRIEF DESCRIPTION FOLLOWS.

THE NUCLEAR EPOCH. CONTEMPORARY MUSIC IS STUDIED. STUDENTS CREATE SOUNDS (MUSIC) WITH ITEMS SUCH AS BELLS, WIRE, GLASSES AND METAL CONTAINERS. THE SOUNDS ARE TAPED. INDIVIDUAL CREATIVITY IS USED TO DEVELOP INTELLIGENT LISTENING AND CRITICAL ANALYSIS. EMOTIONAL REACTION OF THE STUDENTS TO MUSIC OF THE 19TH AND 20TH CENTURIES (ELECTRONIC MUSIC) IS COMPARED. STUDENTS DISCRIMINATE BETWEEN THE PHENOMENA OF NOISE AND MUSICAL SOUND.

THE GREEK EPOCH. THE DEFINITION OF MUSIC (MATHEMATICAL, POETIC), THE USES OF MUSIC (RHYTHMIC AND CHORAL ACTIVITIES, OLYMPIC CONTESTS), AND ANCIENT GREEK INSTRUMENTS ARE STUDIED.

THE RENAISSANCE EPOCH. MUSIC OF THIS PERIOD DEVELOPS THE THEME OF THE "NEW" MAN, HIS SELF-DISCOVERY, AND HIS SELF-IMPORTANCE AS AN INDIVIDUAL. WORKS SELECTED FOR STUDY INCLUDE RELIGIOUS MUSIC, POLYPHONIC MUSIC, DRINKING SONGS, CAROLS, MADRIGALS, INSTRUMENTAL MUSIC, OPERA, AND LUTHERAN CHURCH MUSIC. COMPOSERS INCLUDE MACHAUT, JOSQUIN DES PRES, LASSO, GABRIELI, AND PALESTRINA.

THE AMERICAN RENAISSANCE EPOCH. THE EVOLUTION, DEVELOPMENT, AND VARIOUS FORMS OF JAZZ (DIXIELAND, SWEET, SWINGING) ARE STUDIED.

I. LOCATION:
A. NEW YORK
B. LINDENHURST

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, HARRY BURGGRAF
B. PROGRAM DIRECTOR, HARVEY KATTNER
C. PROGRAM FACULTY: MRS. GEORGIA RUEL, MUSIC; MR. NICHOLAS BALDO, ART; MRS. MARGARET CONFREY, ENGLISH; MR. JOHN MC GUINNESS, SOCIAL STUDIES; MR. JACK BILELLO, EVALUATOR

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES COURSE GUIDE
B. COMPILED IN 1968
C. COST NOT CITED
D. MIMEOGRAPHED. 102 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1967
B. GENERAL OBJECTIVES:
TO CONSIDER QUESTIONS POINTING TO THE HEART OF THE HUMAN CONDITION--QUESTIONS OF VALUES.
TO EXAMINE THOSE VALUES WHICH HAVE BEEN CHARACTERIZED AS THE DOMINANT VALUES OF AMERICAN SOCIETY, IN ORDER TO GAIN A DEEPER INSIGHT INTO THE PROBLEMS AND NEEDS OF CONTEMPORARY AMERICA.
C. SUBJECT AREAS: LITERATURE, HISTORY, MUSIC, ART
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
THE HUMANITIES COURSE DEALS WITH THE FOLLOWING 4 THEMES:

I. RELIGION AND THE SEARCH FOR VALUES: VALUES AND THE SEARCH FOR RELIGION. (INTRODUCTION; RELIGION AS A FORCE IN THE LIFE OF MAN; RELIGIOUS THEMES AND EXPRESSIONS OF VALUES IN GREAT LITERATURE, IN PHILOSOPHY, IN GREAT MUSIC, AND IN GREAT ART; THE INTEGRATION AND THE UNITY OF THEMES INVOLVING VALUES AND RELIGION)

II. TENSION AND CONFLICT. (ETIOLOGY OF CONFLICT; ESSENTIAL FEATURES AND PROPERTIES OF THE CONCEPT OF CONFLICT; CONFLICT AS A THEME IN ARTISTIC CREATION; PHILOSOPHICAL AND PSYCHOLOGICAL APPROACHES TO THE THEME OF CONFLICT; THE GLORIFICATION OF WAR; THE ANATOMY OF "TENFLICT" WHICH MEANS TENSION AND CONFLICT; AN INTERDISCIPLINARY APPROACH TO THE THEME OF CONFLICT)

III. INTROSPECTION AND IDENTITY: DEVELOPMENT OF SELF THROUGH LOVE. (MYTH; TRADITIONAL REALITY)

IV. INTERACTION: INDIVIDUAL, NATURE, AND SOCIETY. (THE INTERACTION OF THE INDIVIDUAL AND THE GROUP AS INTERPRETED IN PARTICULAR SOCIETIES; ARTISTIC RESPONSES TO SOCIETY, NATURE, AND MAN; MUSIC AS A REFLECTION OF SOCIAL CONDITIONS; MAN'S RESPONSE; THE RETURN TO NATURE)

FOR EACH OF THESE 4 THEMES OR UNITS, THE COURSE GUIDE INCLUDES RESOURCE MATERIALS, GOALS, PROCEDURES, LESSON PLANS, AND ASSIGNMENTS IN THE AREAS OF LITERATURE, HISTORY, MUSIC, AND ART.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. A TEAM OF 5 TEACHERS
   B. STUDENT ENROLLMENT: SENIORS
   C. CLASS ACTIVITIES INCLUDE WRITING WORKSHOPS, SMALL GROUP DISCUSSIONS, VIEWING OF SLIDES AND FILMS, AND THE CREATION OF ORIGINAL WORKS SUCH AS ONE-ACT PLAYS, POETRY, SHORT STORIES, DRAMAS, ESSAYS, PAINTINGS, SCULPTURE, DEBATES (THE RE-ENACTMENT OF THE MUNICH CONFERENCES OF 1938), AND FOLK MUSIC WITH LYRICS.
   D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
   F. FUTURE PLANS INCLUDE EXPANSION OF THE PRESENT PROGRAM

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES NOT INCLUDED
   B. BIBLIOGRAPHY INCLUDED FOR EACH SUBJECT AREA
   C. REFERENCE MATERIALS ARE INCLUDED FOR EACH OF THE 4 UNITS
   D. APPENDIX: A CALENDAR SCHEDULE OF CLASSES AND ACTIVITIES

MUSIC ABSTRACT

LESSON PLAN OUTLINES FOR MUSIC ARE INCLUDED IN EACH OF THE 4 UNITS. SELECTED TOPICS DEVELOPED WITHIN THESE UNITS ARE AS FOLLOWS.

UNIT I. RELIGION AND THE SEARCH FOR VALUES: VALUES AND THE SEARCH FOR RELIGION. THE STUDY OF MUSIC FUNDAMENTALS AND CHRONOLOGY TRACES THE DEVELOPMENT OF RHYTHM, MELODY, HARMONY, TIMBRE, AND FORM THROUGH EACH ERA OF MUSIC HISTORY, FROM PRIMITIVE TIMES TO THE CONTEMPORARY PERIOD. GOALS FOR THIS UNIT ARE AS FOLLOWS: 1) TO EXPERIENCE THROUGH LISTENING THE INTERPRETATIONS OF SCRIPTURE AS CONCEIVED BY SEVERAL COMPOSERS; 2) TO STUDY AND DISCUSS THE VALUES OF EACH ERA AND RELATE THESE VALUES TC DEVELOPMENTS IN LITERATURE, ART, ARCHITECTURE, AND HISTORY; 3) TO ACQUAINT THE STUDENT WITH MUSICAL SCORES FOR EACH LISTENING ASSIGNMENT. FORMS STUDIED ARE THE ORATORIO, PASSION, MASS, AND REQUIEM. LISTENING EXAMPLES INCLUDE EXCERPTS FROM EACH OF THE FOLLOWING: GREGORIAN CHANT, HINDU CHANT, A MASS OF GUILLAUME DE MACHAUT, THE MASS IN B MINOR OF J. S. BACH, THE GERMAN REQUIEM OF BRAHMS, KING DAVID BY ARTHUR HONEGGER, SACRED SERVICE BY ERNST BLOCH, AND THE AFRICAN MISSA LUBA. THE WAY IN WHICH THEOLOGY HAS AFFECTED MUSICAL DEVELOPMENT IS STUDIED THROUGH A CONSIDERATION OF THE VIEWS OF ST. AUGUSTINE, MARTIN LUTHER, AND JOHN CALVIN.

UNIT II. TENSION AND CONFLICT. SELECTED GOALS ARE TO IMPART AN UNDERSTANDING OF THOSE VALUES WHICH TRANSCEND ALL ERAS, AND TO PORTRAY THE ROLE THAT MUSIC HAS HAD IN CREATING AND SUSTAINING AN EMOTIONAL FORCE. IDEALISM IS STUDIED WITH BEETHOVEN'S SYMPHONY NO. 3; PATRIOTISM, WITH TSCHAIKOWSKY'S 1812 OVERTURE, AND A REVOLUTIONARY WAR SONG; NATIONALISM, WITH WORKS OF THE "BIG 5" RUSSIAN COMPOSERS, AND OVER THERE, YOU'RE A GRAND OLD FLAG, SOUSA'S STARS AND STRIPES FOREVER, AND SELECTED NATIONAL ANTHEMS; AND PACIFISM, WITH BOB DYLAN'S BLOWIN' IN THE WIND, AND SELECTIONS BY PETER, PAUL AND MARY. THE COURSE GUIDE INCLUDES AN OUTLINE OF PROCEDURES FOR HAVING STUDENTS EXPERIMENT WITH THE COMPOSITION OF FOLK SONGS AND LYRICS.

UNIT III. INTROSPECTION AND IDENTITY: DEVELOPMENT OF SELF THROUGH LOVE. A COMPARATIVE INTERPRETATION OF LOVE INCLUDES SELECTIONS FROM THE CLASSICS (TSCHAIKOWSKY'S FANTASY OVERTURE ROMEO AND JULIET, RACHMANINOFF'S VARIATIONS ON A THEME OF PAGANINI, "UN BEL DI" FROM PUCCINI'S MADAME BUTTERFLY, AND "THE FLOWER SONG" FROM BIZET'S CARMEN), FROM JAZZ, FROM FOLK MUSIC (SELECTED INTERNATIONAL LOVE SONGS CHOSEN BY THE STUDENTS), AND FROM POPULAR MUSIC.

UNIT IV. INTERACTION: INDIVIDUAL, NATURE, AND SOCIETY. THE FOLLOWING GOALS ARE PURSUED: 1) TO UNDERSTAND JAZZ AS AN AMERICAN ART FORM; AND 2) TO ANALYZE THE DEVELOPMENT OF JAZZ FROM ITS INCEPTION TO ITS PRESENT STATE THROUGH HISTORICAL DATA AND LISTENING RESPONSES. A 5-DAY UNIT IS GIVEN TO THE STUDY OF THE HISTORY OF JAZZ, ITS SOCIOLOGICAL ASPECTS, AND ITS DISTINGUISHING FUNDAMENTALS AND STYLES. A 2-DAY JAZZ IMPROVIZATION SESSION IS ALSO OFFERED.

I. LOCATION:
  A. NEW YORK
  B. GREAT NECK

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, ALVIN P. PINTER
  C. PROGRAM FACULTY: ALVIN P. PINTER, GRETA ARMSTRONG, JAMES AUBUCHON, ROY HILLENBACH

III. COURSE GUIDE DESCRIPTION:
  A. THE HUMANITIES
  B. COMPILED IN 1969
  C. COST NOT CITED
  D. DITTO COPIED. 3 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVE:
    TO STUDY MAN THROUGH HIS EXPRESSIONS IN THE ARTS AND IN ACTION, WITH THE PURPOSE OF DISCOVERING HIS TRUE NATURE BY UNDERSTANDING HIS FEELINGS, THOUGHTS, VALUES, AND ASPIRATIONS.
  C. SUBJECT AREAS ARE NOT DELINEATED. STUDIES INCLUDE LITERATURE, RELIGION, PHILOSOPHY, SCIENCE, MUSIC, ART, SOCIAL STUDIES
  D. NO EMPHASIS IS INDICATED
  E. THEMATIC APPROACH.
    THE FOLLOWING THEMES ARE PRESENTED: I. WHAT IS MAN? II. MAN'S NEED TO EXPRESS HIMSELF. III. CLASSICISM AND ROMANTICISM. IV. HUMOR--LIFE ON THE LIGHT SIDE. V. POLITICAL MAN. VI. RELIGION AND PHILOSOPHY--EAST AND WEST. VII. GREATNESS IN THE ARTS AND IN SOCIETY.
    A FLEXIBLE APPROACH IS MAINTAINED TO PROVIDE FOR THE CURRENT INTERESTS AND VARYING ABILITIES OF THE STUDENTS.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

MUSIC ABSTRACT

THE PROGRAM PRESENTS A STUDY OF MAN THROUGH HIS EXPRESSIONS IN THE ARTS AND IN ACTION. MUSICAL CONSIDERATIONS MAY BE INCLUDED IN THE STUDY OF THE FOLLOWING THEMES:

MAN'S NEED TO EXPRESS HIMSELF. A SELECTION OF DESCRIPTIVE WORKS OF MUSIC, LITERATURE AND VISUAL ARTS, AND THE CONSIDERATION OF HISTORY WHICH SHOWS HOW MAN REVEALS HIMSELF THROUGH THESE MODES OF EXPRESSION.

CLASSICISM AND ROMANTICISM. THE CLASSICAL APPROACH IS EXAMINED IN THE WORKS OF THE ANCIENT GREEKS, AND MUSICIANS OF THE RENAISSANCE, AND THE 17TH, 18TH, AND 19TH CENTURIES. IN CONTRAST, THE ROMANTIC IMPULSE IS EXAMINED THROUGH THE MUSICAL STYLES WHICH REVEAL ITS STRONGEST MANIFESTATIONS: THE BAROQUE, 19TH CENTURY ROMANTICISM, AND 20TH CENTURY EXPRESSIONISM. THE TWO STYLES ARE SEEN TO MERGE AND BLEND IN THE WORKS OF BEETHOVEN AND MICHELANGELO, AND IN THE GOTHIC PERIOD OF THE MEDIEVAL ERA.

HUMOR--LIFE ON THE LIGHT SIDE. EXPRESSIONS OF WIT, SATIRE AND FARCE IN THE ARTS.

GREATNESS IN THE ARTS AND IN SOCIETY. WHAT IS A GREAT WORK OF ART? DOES IT SPEAK OF UNIVERSAL TRUTHS? DOES IT CONTAIN A PERFECT UNITY OF FORM AND CONTENT WHICH IS THE ESSENCE OF TRUE BEAUTY? DOES ITS MESSAGE REMAIN MEANINGFULLY ALIVE UPON REPEATED EXPOSURE? IN WHAT WAYS IS IT ESPECIALLY UNIQUE? DOES IT ADDRESS ITSELF UNIVERSALLY TO ALL MANKIND?

I. LOCATION:
A. NEW YORK
B. NORTHPORT, LONG ISLAND

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, DAVID ALLARDICE
B. PROGRAM DIRECTOR, NORMAN GRENSTEIN
C. PROGRAM FACULTY: (RESOURCE PEOPLE) CHARLET ALBALM, IRWIN BLUMENTHAL, BRUCE HUNT, DAVID JACKIER, NORMAN GRENSTEIN, MORRIS SAXE, ESTHER SCOTT, ERNEST TAUB

III. COURSE GUIDE DESCRIPTION:
A. ENGLISH - HUMANITIES
B. COMPILED IN 1969
C. COST NOT CITED
D. MIMEOGRAPHED. 11 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1964
B. GENERAL OBJECTIVES: (SELECTED)
TO DEAL WITH THE PUPIL'S CONCERNS AND QUESTIONS.
TO BRING TOGETHER SOME PARTS OF A FRAGMENTED CURRICULUM SO THAT PUPILS AND TEACHERS CAN SEE THAT MUSIC, BIOLOGY, LITERATURE, PHYSICS, AND ART ALL SPEAK ABOUT THE MIRACLE AND TRAGEDY OF BEING HUMAN.
TO STUDY MAN AS MAN AND TO EMPHASIZE HUMAN IDEAS AND VALUES.
TO AIM NOT MERELY AT THE ACQUISITION OF KNOWLEDGE, BUT AT THE DEVELOPMENT OF A WAY OF THINKING, LIVING, AND BEING.
C. NO SPECIFIC SUBJECT AREAS ARE INDICATED
D. EMPHASIS: LITERATURE, SOCIAL STUDIES, THE ARTS
E. THEMATIC APPROACH.
THE FOLLOWING THEMES OR UNITS ARE INDICATED: I. WHY THE HUMANITIES? WHAT THEY ARE? II. A MODERN PLAYWRIGHT VIEWS THE HUMAN CONDITION. (ARTHUR MILLER) III. A CLASSIC PLAYWRIGHT VIEWS THE HUMAN CONDITION. (SOPHOCLES) IV. THE OLD TESTAMENT--WHAT IDEAS AND VALUES DOES IT PRESENT ABOUT HUMANITY? (NOT A RELIGIOUS STUDY; EMPHASIS ON LITERARY AND HISTORICAL ASPECTS). V. PSYCHOLOGY AND THE HUMAN CONDITION. VI. EDUCATION AT NORTHPORT HIGH SCHOOL.
EACH OF THESE THEMES IS PRESENTED THROUGH THE STUDY OF ONE OR TWO BASIC READINGS. FOR EXAMPLE, ESSAYS FROM MIRRORS OF MAN, EDITED BY PAUL C. OBLER (NEW YORK: AMERICAN BOOK CO., 1962) ARE READ FOR THEME I, "WHY THE HUMANITIES? WHAT ARE THEY?". GUIDE QUESTIONS PERTAINING TO THE READINGS ARE LISTED IN THE COURSE GUIDE FOR EACH THEME.
VARIOUS THEMES AND APPROACHES HAVE BEEN USED IN THIS HUMANITIES PROGRAM SINCE ITS INCEPTION. THEMES USED IN 1968-1969 ARE ALSO INCLUDED IN THE COURSE GUIDE.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A TEAM OF 3 TEACHERS (ENGLISH, SOCIAL STUDIES, MUSIC). MEMBERS OF OTHER DEPARTMENTS ARE USED ON A GUEST-LECTURER BASIS.
B. STUDENT ENROLLMENT:
1. SENIORS. BETWEEN 70 AND 100 COMPRISE YEARLY ENROLLMENT.
2. PREREQUISITES NOT CITED
3. ELECTIVE. 1 CREDIT IS GIVEN FOR ENGLISH AND 1 FOR SOCIAL STUDIES.

C. CLASS ACTIVITIES INCLUDE THE USE OF SLIDES, FILMS, TAPES, AND RECORDS.
STUDENTS, INDIVIDUALLY OR IN GROUPS, FREQUENTLY PRESENT MATERIAL TO THE CLASS; GROUP DISCUSSION IS A BASIC TECHNIQUE.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE FREQUENT, SHORT OBJECTIVE QUIZZES.
F. FUTURE PLANS INCLUDE THE IMPLEMENTATION OF METHODS FOR BROADENING HUMANITIES CONCEPTS IN EDUCATION. EFFORTS WILL FOCUS ON THE FOLLOWING MEANS:
1) HUMANIZING THE SCHOOL PLANT BY CREATING AREAS SUCH AS SEMINAR ROOMS, RESOURCE CENTERS, AND COURTYARDS; 2) HUMANIZING THE COURSE CONTENT IN ALL SUBJECT AREAS; 3) HUMANIZING INTERPERSONAL RELATIONSHIPS WITHIN THE SCHOOL. A LONG-RANGE GOAL FORESEES A HUMANITIES SCHOOL RATHER THAN A HUMANITIES COURSE.
A TEAM OF 2 TEACHERS IS PLANNING A HUMANITIES PROGRAM FOR THE TERMINAL STUDENT. ANOTHER TEAM CONSISTING OF ENGLISH, ART, AND MUSIC TEACHERS ARE PLANNING NEXT YEAR'S REGULAR HUMANITIES COURSE WHICH WILL BE MARKEDLY DIFFERENT FROM PREVIOUS COURSES.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

THE HUMANITIES TEAM OF 3 TEACHERS INCLUDES 1 MUSIC TEACHER.

MUSIC IS INCORPORATED INTO THE UNIT DEALING WITH PSYCHOLOGY AND THE HUMAN CONDITION. STUDENTS HAVE DONE RESEARCH CONCERNING FREUDIAN INFLUENCES ON MUSIC AND OTHER FORMS OF ARTISTIC EXPRESSION.

REGARDING THEIR REACTIONS TO AND EVALUATIONS OF LITERARY WORKS, STUDENTS ARE ENCOURAGED TO EXPRESS THEIR THOUGHTS AND EMOTIONS WITH PAINT, IN SCULPTURE, IN MUSIC, ON FILM, AND IN ORAL PRESENTATIONS.

I. LOCATION:
  A. NEW YORK
  B. OXFORD

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL, PAUL T. MAHOLCHIC
  B. PROGRAM DIRECTOR, CHARLOTTE A. GREGORY
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES PROGRAM
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. DITTO COPIED. 4 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1970
  B. GENERAL OBJECTIVES:
    TO CONSIDER MAN, HIS RELATICNSHIP TO HIS ENVIRONMENT, TO OTHER MEN, AND TO OTHER ELEMENTS OF THE UNIVERSE.
    TO BRING KNOWLEDGE OF GREAT MASTERPIECES INTO STUDENT LIVES SO THAT THEY CAN ASSOCIATE WITH AND DISCOVER NEW RELATIONSHIPS IN MAN-CENTERED AREAS OF STUDY.
    TO ENCOURAGE STUDENTS TO SEEK DIRECTION IN THEIR EVERYDAY LIVES AND TO COPE WITH THE RAPIDLY ACCELERATING CHANGE CONSTANTLY TAKING PLACE AROUND THEM.
  C. SUBJECT AREAS: ART, MUSIC, LITERATURE, PERFORMING ARTS (DANCE, MIME)
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    THE HUMANITIES PROGRAM IS A BASIC PART OF THE ENGLISH CURRICULUM WHICH OFFERS TO STUDENTS IN GRADES 10, 11, AND 12, A CHOICE OF 19 ELECTIVE COURSES. COURSE CONTENT FOCUSES ON A STUDY OF MAN AND DEVELOPS THEMES SUCH AS THE FOLLOWING: CLASSICAL GREECE, THE GOLDEN AGE, THE DARK AGES, THE MEDIEVAL PERICD, ROMANTICISM, IMPRESSIONISM, REALISM, NATURALISM, AND 20TH CENTURY MAN. EACH PERIOD IS CONSIDERED IN RELATICN TO PREVAILING PHILOSOPHICAL TRENDS, PARTICULAR EVENTS, HISTORICAL SIGNIFICANCE, AND CULTURAL GROWTH.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. SOPHOMORES, JUNIORS, SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE AND GIVEN FOR CREDIT
  C. CLASS ACTIVITIES INCLUDE EXPERIENCES IN THE PERFORMING ARTS
  D. EXTRACURRICULAR ACTIVITIES INCLUDE CONCERTS AND EXCHANGE PROGRAMS WITH OTHER SCHOOLS
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

THE COURSE PROVIDES FOR A STUDY OF MUSIC IN HISTORY FROM CLASSICAL GREECE TO THE 20TH CENTURY. THE ELEMENTS OF MUSIC AND ART ARE PRESENTED AND EXPERIENCED BY THE STUDENTS IN THE "HOW TO" SEGMENTS WHICH DEAL WITH TECHNIQUES OF DRAWING, PAINTING, PLAYING MUSICAL INSTRUMENTS, SINGING, DANCING, AND OTHER ASPECTS OF THE PERFORMING ARTS. THESE INTRODUCTORY EXPERIENCES ARE REINFORCED WHEN PROFESSIONAL GROUPS PERFORM DURING SCHOOL ASSEMBLY PROGRAMS. SUCH AN EVENT FEATURED "SLAM" STEWART WITH A PROGRAM OF JAZZ AND AN EXPLANATION OF ITS HISTORY.

I. LOCATION:
A. NEW YORK
C. RYE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY: JOHN FINLEY, JOAN VEDY, MARIAN WARREN

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES. THE CONCERN OF MAN FOR HIMSELF AND FOR OTHER MEN.
B. COMPILED IN 1967. REVISED IN 1968.
C. COST NOT CITED
D. MIMEOGRAPHED. 7 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO IMPEL STUDENTS WHO ARE SEEKING THEIR OWN VALUES TO ASK QUESTIONS AND TO SEARCH FOR ANSWERS.
TO GIVE STUDENTS TIME TO EXPERIENCE AND DISCUSS THE EMOTIONS OF BEING, OUT OF WHICH MAN'S VALUES HAVE COME.
TO ACQUAINT THE STUDENTS WITH SOME OF THE THOUGHTS, CREATIONS, AND ACTIONS BOTH OF OUR PREDECESSORS AND CONTEMPORARIES, THEREBY REVEALING A KNOWLEDGE OF THE ESTABLISHMENT OF VALUES AND THE CONDITIONS WHICH GAVE THEM BIRTH.
TO ENABLE STUDENTS TO EXAMINE THEIR OWN FEELINGS AND CONVICTIONS IN THE LIGHT OF THOSE WHO HAVE THROUGHOUT TIME RECORDED MAN'S IDEAS AND FEELINGS--THE ARTISTS.
TO ENABLE THE STUDENTS TO BECOME MORE AWARE OF THOSE PARTICULAR ELEMENTS BY WHICH THE ARTIST ACHIEVES FORM WITH HIS MATERIAL.
C. SUBJECT AREAS: ART, LITERATURE, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
EACH OF 3 TEACHERS TAKES ABOUT 2 WEEKS TO DEVELOP ARTISTIC, LITERARY, OR MUSICAL ASPECTS OF THE FOLLOWING TOPICS: RELIGION AND THE SEARCH FOR VALUES, DEVELOPMENT OF THE SELF, LOVE AND RELATIONSHIPS, WAR AND CONFLICT, NATURE AND ENVIROMENT.
THE COURSE GUIDE INCLUDES A BRIEF DESCRIPTION OF EACH TOPIC IN RELATION TO ART, LITERATURE, AND MUSIC.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A TEAM OF 3 TEACHERS. OTHER FACULTY MEMBERS ARE INVITED AS GUEST LECTURERS.
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES NOT DESCRIBED
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO MUSEUMS, THEATRES, AND LINCOLN CENTER FOR THE PERFORMING ARTS.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

MUSIC IS DESCRIBED IN RELATION TO THE COURSE THEMES AS FOLLOWS:

RELIGION AND THE SEARCH FOR VALUES. A STUDY OF RELIGION IN MUSIC DEALS WITH BOTH HEBREW AND CHRISTIAN IDEALS, AND VARIOUS ASPECTS OF WORSHIP AND SACRIFICE. THE FOLLOWING WORKS ARE AMONG THOSE USED: MOTETS OF PALESTRINA, VERDI'S REQUIEM, AND BACH'S MASS IN B MINOR.

DEVELOPMENT OF THE SELF. SEVERAL WORKS ARE STUDIED WHICH DEMONSTRATE BEETHOVEN'S DEVELOPMENT, THE BRIDGE BETWEEN CLASSICAL AND ROMANTIC IDEAS, BEETHOVEN'S AWARENESS OF THE CHANGING ENVIROMENT, AND HIS REACTIONS TO THESE CHANGES. THE UNIT ALSO USES MUSSORGSKY'S BORIS GODUNOV AS A MEANS OF EXAMINING THE DEVELOPMENT OF A PROTAGONIST'S CHARACTER AND ITS FINAL DISINTEGRATION.

LOVE AND RELATIONSHIPS. MUSICAL WORKS ARE SELECTED TO DEPICT ROMANTIC LOVE, MATERNAL LOVE, UNSELFISH QUALITIES OF LOVE, AND THE POWER OF LOVE. WORKS INCLUDE PUCCINI'S LA BOHÈME AND MADAME BUTTERFLY, WAGNER'S TRISTAN AND ISOLDE, AND MENOTTI'S AMAHL AND THE NIGHT VISITORS.

WAR AND CONFLICT. THE FOLLOWING MAJOR WORKS BASED ON THE THEME OF WAR ARE EXAMINED: BRITTEN'S WAR REQUIEM, TSCHAIKOVSKY'S 1812 OVERTURE, SHOSTAKOVICH'S SYMPHONY NO. 7 AND PROKOFIEV'S ALEXANDER NEVSKY.

NATURE AND ENVIROMENT. THE FOLLOWING SELECTIONS ARE USED TO SHOW HOW MAN'S VIEW OF HIS NATURAL SURROUNDINGS IS RELECTED IN HIS MUSIC: SMETANA'S THE MOLDAU, DVORAK'S NEW WORLD SYMPHONY, DEBUSSY'S LA MER, AND MCDONALD OF A FAUN, AND HONEGGER'S PACIFIC 231.

I. LOCATION:
A. NEW YORK
B. SCARSDALE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, CARL A. LADENSACK
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COURSE MATERIALS COMPILED IN 1964 AND THEREAFTER. NO PRINTED SYLLABUS AVAILABLE. THE FOLLOWING MATERIALS ARE INCLUDE 1964 COUNCIL OF TEACHERS OF ENGLISH REPORTS ENTITLED "BROOKLYN BRIDGE: A GOOD JUMPING OFF PLACE," AND "HUMANITIES IN THE HIGH SCHOOL: ANOTHER AWAKENING"; "LITERATURE AND THE HUMANITIES," A REPORT WHICH SUMMARIZES DISCUSSIONS AND ACTIVITIES OF STUDY GROUP IA DURING NCTE SESSIONS IN 1966; AN ARTICLE ENTITLED "THE IMPACT AREA IN THE HUMANITIES EXPLOSION" DATED 1967; A 2-PAGE BIBLIOGRAPHY.
C. COST OF MATERIALS NOT CITED
D. MIMEOGRAPHED. 25 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1962
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: ART, MUSIC, LITERATURE, DRAMA
D. AREAS RECEIVE EQUAL EMPHASIS
E. THERE IS NO PRINTED SYLLABUS FOR THE COURSE SINCE SLIDES, RECORDS, AND BOOKS MAY CHANGE AT ANY TIME AS PARTICULAR INTERESTS DEVELOP. THE COURSE HAS BEEN PLANNED TO SUPPLEMENT WORK DONE IN THE REGULAR ART, MUSIC, AND ENGLISH COURSES.
F. THERE IS ONE HUMANITIES COURSE THAT BEARS THE NAME. IN REALITY SOME ART, HISTORY, AND ENGLISH COURSES AND THE WORLD CULTURES COURSE COULD BE SO NAMED AS THERE APPROACH AND CONTENT RESEMBLES THE HUMANITIES-TYPE OFFERING.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM TEACHING
B. STUDENT ENROLLMENT IS DIVIDED INTO GROUPS OF APPROXIMATELY 30 STUDENTS. A FULL YEAR PROGRAM.
C. EACH STUDENT OUTLINES ONE PROJECT DURING THE FIRST MONTH AND CARRIES IT ON FOR THE REST OF THE YEAR. AT THE END OF THE YEAR THE STUDENT PRESENTS THE RESULTS OF HIS RESEARCH TO THE CLASS. SELECTED EXAMPLES OF THESE PROJECTS ARE AS FOLLOWS: A STUDY OF THE WAYS IN WHICH GREEK ARCHITECTURE EMBODIED GREEK PHILOSOPHICAL IDEALS; AND, A STUDY OF THE EVOLUTION AND SIGNIFICANCE OF THE STYLE OF JACKSON POLLOCK. STUDENTS ARE ESPECIALLY ENCOURAGED TO DELVE FURTHER INTO TOPICS WHICH ARE INTRODUCED IN THE REGULAR COURSE LECTURES.
5 CLASS GROUPS MEET 2 OR 3 TIMES WEEKLY.
D. EXTRACURRICULAR ACTIVITIES INCLUDE THE USE OF NEW YORK CITY AND SUBURBAN RESOURCES.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES NOT INCLUDED
   B. BIBLIOGRAPHY INCLUDED
   C. REFERENCE MATERIALS NOT INCLUDED.
      STUDENTS HAVE ACCESS TO A HUMANITIES SUITE CONTAINING BOOKS, RECORDS AND SLIDES WHICH MAY BE USED WITHOUT SUPERVISION.
   D. NO APPENDICES

MUSIC ABSTRACT

THE HUMANITIES COURSE PROVIDES EQUAL TIME FOR MUSIC, ART, AND LITERATURE. SPECIFIC MATERIALS DESCRIBING MUSIC ARE NOT AVAILABLE IN THE LITERATURE RECEIVED.

279

I. LOCATION:
A. NEW YORK
B. LINCOLNDALE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, DR. ROBERT E. FITZPATRICK
B. PROGRAM DIRECTOR, DR. DONALD J. NUCCIO (COORDINATOR OF MUSIC)
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES: THE ARTS AND CULTURE
B. COMPILED IN 1967
C. COST NOT CITED
D. MIMEOGRAPHED. 10 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO ENABLE THE STUDENT TO CRACK THE BARRIER OF TRADITIONALLY TAUGHT, DISCRETE, SUBJECT-CENTERED COURSES.
TO EQUIP THE STUDENT FOR SELF-LEARNING AND LEARNING OF SELF.
TO BROADEN AND DEEPEN THE STUDENT'S KNOWLEDGE CONCERNING LIVING IN MODERN AMERICAN SOCIETY.
TO DEVELOP AND PRESENT EXPERIENTIAL ACTIVITIES THAT WILL ENCOURAGE SELF-IMPROVEMENT, HEIGHTEN ASPIRATIONS, AND DEVELOP AWARENESS OF THE NEED FOR CONTINUING EDUCATION.
TO INCREASE THE STUDENT'S ACTIVE PARTICIPATION IN CULTURAL ACTIVITIES.
C. SUBJECT AREAS NOT INDICATED
D. EMPHASIS NOT INDICATED
E. THEMATIC APPROACH.
INDIVIDUAL AND GROUP NEEDS, INTERESTS, STRENGTHS, AND WEAKNESSES, EXPRESSED OR UNEXPRESSED, PROMPT THE ACTUAL CURRICULUM. TWO OVER-RIDING THEMES PERMEATE THE ENTIRE COURSE: "A SENSE OF COMMUNITY--YOU ARE THE COMMUNITY" AND "THE DIGNITY AND THE DEVELOPMENT OF CREATIVE DISSATISFACTION." PROBLEMS AND RELEVANT DISCUSSION AREAS ARE INITIATED BY THE STUDENTS. A LOGICALLY ORDERED AGENDA IS PREPARED WITH CONSIDERATION OF CURRENT EVENTS AND AVAILABILITY OF RESOURCES, BOTH MATERIAL AND HUMAN. THE PROBLEM OR CONCEPT UNDER CONSIDERATION IS VIEWED AND DISCUSSED WITHIN THE PERSPECTIVE AFFORDED BY A DEFINITE STRUCTURAL FRAMEWORK. VARIOUS ASPECTS OF MAN (BIOLOGICAL, PSYCHOLOGICAL, SOCIOLOGICAL, ECONOMIC, POLITICAL, INTELLECTUAL, ETHICAL, ESTHETIC) ARE EXPLORED AT 3 LEVELS. THE FIRST, THE <u>BASIC</u>, INCLUDES FUNDAMENTAL CONCEPTS OF THE RESPECTIVE DISCIPLINES. THE SECOND, THE <u>LIFE STYLE</u>, IS CONCERNED WITH ATTITUDES, EXPERIENCES, VIEWS, AND APPROACHES TO LIFE AND LIVING. THE THIRD LEVEL, THE <u>COMMUNITY</u>, DEALS WITH IMPLICATIONS OF THE PROBLEM/CONCEPT OF ISSUES REGARDING THE LARGER SCALE OF COMMUNITY, BOTH LOCAL AND NATIONAL.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. 2 TEAMS, EACH WITH 2 TEACHERS. GUEST SPEAKERS. RESOURCE PERSONS (LIBRARY AND AUDIO-VISUAL STAFF) ARE CONSULTED FOR REFERENCE AND DISPLAY MATERIALS.

B. STUDENT ENROLLMENT:
1. SOPHOMORES, JUNIORS, SENIORS
2. PREREQUISITES NOT CITED
3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
C. CLASS ACTIVITIES INCLUDE LECTURES AND DISCUSSIONS
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE: BIBLIOGRAPHY.

MUSIC ABSTRACT

THE PROGRAM INCLUDES BIOLOGICAL, PSYCHOLOGICAL, SOCIOLOGICAL, ECONOMIC, POLITICAL, INTELLECTUAL, ETHICAL, AND ESTHETIC CONSIDERATIONS REGARDING THE NATURE OF MAN.

ESTHETIC ASPECTS ARE DESCRIBED AS FOLLOWS:

BASIC AND FUNDAMENTAL CONCEPTS. CREATIVE ACTIVITY; SYMBOLIC STIMULATION; THE ARTS.

LIFESTYLE. PERCEPTION AND SENSITIVITY; UTILITARIAN VERSUS ARTISTIC.

COMMUNITY. ROLE/IMAGE OF ARTIST AND SOCIETY; RESPONSIBILITY; THE AVANT-GARD.

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

I. LOCATION:
A. NEW YORK
B. UTICA

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, DR. ANGELA M. ELEFANTE
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES-ENGLISH. MAN IN THE TWENTY-FIRST CENTURY.
B. COMPILED IN 1969
C. COST NOT CITED
D. DITTO COPIED. 55 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1969
B. SELECTED GENERAL OBJECTIVE: TO HELP EACH STUDENT DEVELOP AN AWARENESS OF THE MODERN WORLD IN WHICH HE LIVES, TO ENABLE HIM TO THINK IMAGINATIVELY, TO EXPLORE IDEAS, VALUES AND RELATIONSHIPS IN THE 20TH CENTURY AND TO EXPOSE HIM TO THE CREATIVE AREAS IN THIS CENTURY.
C. SUBJECT AREAS: ENGLISH, SCIENCE, ART, MUSIC
D. EMPHASIS: CITY LIFE, FOCUSING ON THE 20TH AND 21ST CENTURIES
E. THEMATIC APPROACH.
THE PROGRAM DEVELOPS A FOUR-POINT CONCEPT OF TRAGIC, IRONIC, COMIC, AND ROMANTIC MAN IN THE 21ST CENTURY WITHIN THE 4 DISCIPLINES OF ENGLISH, ART, SCIENCE, AND MUSIC.
THE COURSE GUIDE MATERIALS INCLUDE AN OUTLINE OF UNIT I, AND 18 CLASSES CALLED "WHAT MAKES UP A CITY?" THE FOLLOWING ASPECTS ARE STUDIED WITHIN THE UNIT: WHO IS IN A CITY? FUTURE OF THE CITY; THE ARCHITECTS AND THE CITY; LITERATURE AND THE CITY.
OTHER TOPICS RECOMMENDED FOR DEVELOPMENT ARE AS FOLLOWS: OUR TIME AND OUR PLACE; WHAT THE WRITERS SAY; WHAT PLAYWRIGHTS PLAY; WHAT THE MUSIC SOUNDS; WHAT THE PAINTERS SEE; WHAT THE ARCHITECTS BUILD; WHAT THE PHILOSOPHERS DREAM; WHAT THE MOVIES SHOW; WHAT DO WE SAY? WHAT MAKES US RUN?
F. UTICA FREE ACADEMY IS AN INNER CITY HIGH SCHOOL

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. A TEAM OF TEACHERS IN ENGLISH, SCIENCE, ART, AND MUSIC. GUEST LECTURERS IN SOCIAL SCIENCE, FOREIGN LANGUAGES, AND HOME ECONOMICS.
B. STUDENT ENROLLMENT:
1. FRESHMEN, SOPHOMORES, JUNIORS, SENIORS
2. PREREQUISITED NOT CITED
3. ELECTIVE. ONE HALF CREDIT GIVEN TO SENIORS.
C. CLASS ACTIVITIES INCLUDE THE USE OF THE FINE ARTS CORE IN THE SCHOOL LIBRARY WHICH IS SPECIFICALLY RELATED TO THE HUMANITIES COURSE. IT CONTAINS ENRICHMENT BOOKS, FILMS, LANGUAGE LABORATORY FACILITIES, AND CABLE TELEVISION.
D. EXTRACURRICULAR ACTIVITIES INCLUDE THEATER PERFORMANCES, PUBLIC LECTURES, ART EXHIBITS, AND FILM SHOWINGS AT MUNSON-WILLIAMS PROCTOR MUSEUM, KIRKLAND ART CENTER, ONEIDA HISTORICAL SOCIETY, AND AT HAMILTON, UTICA, MOHAWK VALLEY COMMUNITY, AND HERKIMER COLLEGES.

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE PUPIL AND PARENT CONFERENCES WHICH ATTEMPT TO DETERMINE STUDENT PROGRESS, TESTS, WRITTEN REPORTS, NOTEBOOKS CONTAINING DAILY NOTES OF ALL CLASS ACTIVITIES, AND MEANS BEING PLANNED WHEREBY THE STUDENT WILL BE ENABLED TO EVALUATE HIS OWN PROGRESS.
F. FUTURE PLANS INCLUDE THE DEVELOPMENT OF A FUTURISTIC HUMANITIES PROGRAM IN COOPERATION WITH POST-DOCTORAL RESEARCH FELLOWS IN THE SYRACUSE AREA.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS INCLUDE THE FOLLOWING: 1) A DESCRIPTION OF MATERIALS IN THE LIBRARY RESOURCE CENTER (FILMS, SLIDES, LANGUAGE LAB EQUIPMENT); 2) A LIST OF COMMUNITY RESOURCES; 3) LISTS OF TEXTS, FILMS, SUPPLEMENTARY READINGS, AND SUGGESTED TRIPS AND SPEAKERS.
D. NO APPENDICES

MUSIC ABSTRACT

REFERENCE TO ONE UNIT ON MUSIC IS INCLUDED IN THE COURSE GUIDE MATERIALS. THE THEME OR TOPIC OF THIS UNIT IS "WHAT THE MUSIC SOUNDS ARE IN THE 21ST CENTURY." THE STUDENTS THEMSELVES ARE TO DEVELOP ITS CONTENT INCORPORATING ALL TYPES OF CONTEMPORARY MUSIC, CLASSICAL, JAZZ, FOLK, AND SEMI-CLASSICAL.

WEST BABYLON HIGH SCHOOL

283

I. LOCATION:
  A. NEW YORK
  B. WEST BABYLON, LONG ISLAND

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, VINCENT W. FOLEY
  C. PROGRAM FACULTY: JOSEPH BUCCI, ART; PETER H. FABREGAS, HISTORY; LAURA S. LANGFORD, LITERATURE; ROBERT H. MALEY, DRAMA AND PHILOSOPHY; RUTH R. ROBINSON, DRAMA; BARRY TITONE, MUSIC; CAROLE A. MARTINEZ

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES CURRICULUM
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. DITTO COPIED AND MIMEOGRAPHED. 35 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1967
  B. GENERAL OBJECTIVES:
    TO ENABLE THE STUDENT TO DISCOVER AND DEVELOP FUNDAMENTAL CONCEPTS OF SELF-IDENTIFICATION THROUGH ANALYSIS OF MAN'S CULTURE.
    TO EXAMINE SUBJECT MATTER THAT GIVES A POWERFUL SENSE OF THE CONDITION OF MAN.
    THROUGH THE INTERDISCIPLINARY EXAMINATION OF MAN'S ACTIVITY, TO ENABLE THE STUDENT TO PERCEIVE THE VALUES THAT HAVE ENDURED THE TEST OF TIME.
  C. SUBJECT AREAS: MUSIC, ART, LITERATURE, PHILOSOPHY, DRAMA, HISTORY
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. THEMATIC AND CHRONOLOGICAL APPROACH.
    2 MAJOR THEMES WILL BE EXAMINED IN DEPTH: 1) EARLY MAN AND HIS SOCIETIES; 2) CONTEMPORARY MAN AND HIS SOCIETY.
    3 HUMANITIES READERS HAVE BEEN COMPILED WHICH CONTAIN SELECTIONS DEALING WITH MAN'S ACHIEVEMENTS IN MANY SHARED FIELDS OF ENDEAVOR FROM THE EARLIEST MAN TO 20TH CENTURY MAN. EACH READING TREATS IN DEPTH THE SPECIFIC TOPIC TO BE COVERED IN THE LARGE-GROUP LECTURE.
    TOPICS SELECTED AT RANDOM FROM EACH WEEK OF THE CURRICULUM CALENDAR ARE AS FOLLOWS: "THE HUMANITIES--WHAT THEY ARE AND WHAT THEY DO" (FILM); ANTHROPOLOGICAL MAN; THE NATURE OF MAN; PRIMITIVE ART; AFRICAN MAN (RELIGION AND ART); MAYAN MAN AND HIS SOCIETY; ORIENTAL PHILOSOPHY; JUDEO-CHRISTIAN MAN; GREEK MAN AND HIS SOCIETY; OEDIPUS; INTRODUCTION TO THE GREEK THEATRE; ROMAN MAN AND HIS SOCIETY; AUGUSTINE; MONASTICISM; THOMAS AQUINAS; RENAISSANCE ART, NORTH AND SOUTH; REFORMATION; SHAKESPEARE'S PLAYS; MONTAIGNE; CERVANTES; MACHIAVELLI; "ROMANTIC MAN"; MILLET, DELACROIX, GERICAULT; SHELLY, KEATS; BYRON; ROUSSEAU; MOLIERE; COROT, MANET, DAUMIER; STRAVINSKY; GOYA; MARX; HEMINGWAY, JACKSON; FREUD; SURREALISM; EXPRESSIONISM; NIETZSCHE, KIERKEGAARD; THEATRE OF THE ABSURD; AMERICAN ASH CAN SCHOOL OF ART; ELECTRONIC MUSIC; PICASSO; "THE FURURE AS WE SEE IT" (A PRESENTATION BY MEMBERS OF THE CLASS).

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM OF 8 TEACHERS
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE. ONE-HALF CREDIT FOR ONE SEMESTER.
  C. CLASS ACTIVITIES INCLUDE THE FOLLOWING: LARGE-GROUP SESSIONS (LECTURES, DEMONSTRATIONS, PERFORMANCES); SMALL GROUP SESSIONS (1 OR 2 TIMES A WEEK); GUEST SPEAKERS FROM THE FACULTY, THE COMMUNITY, AND NEIGHBORING COLLEGES; STUDENT PRODUCTIONS SUCH AS A GREEK COMEDY AND A GREEK TRAGEDY; AND LINCOLN CENTER PERFORMING ARTS PROGRAMS. ALL LARGE-GROUP CLASSES AND LECTURES ARE TAPED; SHOULD A STUDENT MISS A LECTURE, HE HAS IMMEDIATE ACCESS TO EACH RECORDED TAPE. THE HIGH SCHOOL'S PERFORMING ARTS DIVISION IS WOVEN TIGHTLY INTO THE HUMANITIES PROGRAM. LECTURES, WORKSHOPS, AND MASTER CLASSES PROVIDE PREPARATION AND FOLLOW-UP FOR PERFORMANCES PRESENTED.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS AND TERM PROJECTS (ORIGINAL, CREATIVE ENDEAVORS FOCUSED ON SOME ASPECT OF THE COURSE).
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE COMPREHENSIVE EXAMS GIVEN AT THE END OF EACH MAJOR TOPIC, AND A TERM PAPER. STUDENTS MUST KEEP NOTES BASED ON LECTURES AND READINGS.
  F. FUTURE PLANS INCLUDE WIDENING THE SCOPE OF THE PRESENT HUMANITIES PROGRAM IN THE FOLLOWING WAYS: 1) REVISING PRESENT STRUCTURE TO MEET NEEDS OF MORE STUDENTS; 2) OFFERING THE COURSE FOR A DOUBLE PERIOD; 3) ESTABLISHING A HUMANITIES DEPARTMENT.

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES NOT INCLUDED
  B. BIBLIOGRAPHY NOT INCLDUED
  C. REFERENCE MATERIALS NOT INCLUDED
  D. APPENDICES TO THE CALENDAR OUTLINE OF TOPICS: 1) TEXTS OF THE PROGRAM DIRECTOR'S PRESENTATIONS TO A SUPERINTENDENTS' CONFERENCE IN 1968 AND TO THE BOARD OF EDUCATION IN 1971; 2) BROCHURE AND ARTICLE DESCRIBING THE HUMANITIES PROGRAM; 3) INTRODUCTION TO THE 3RD OF 3 HUMANITIES READERS COMPILED BY THE STAFF.

MUSIC ABSTRACT

THE HUMANITIES PROGRAM PRESENTS THE FOLLOWING MAJOR TOPICS: 1) EARLY MAN AND HIS SOCIETIES; 2) CONTEMPORARY MAN AND HIS SOCIETY. EACH TOPIC IS STUDIED IN DEPTH THROUGH THE VARIOUS DISCIPLINES (ART, MUSIC, LITERATURE, PHILOSOPHY, DRAMA), IN ORDER THAT THE STUDENT MAY DISCOVER THAT THE WHOLE PICTURE OF AN IDEA IS GREATER THAN THE SUM OF ITS PARTS.

SPECIFIC REFERENCES TO MUSIC IN THE CURRICULUM CALENDAR OF LECTURE TOPICS ARE AS FOLLOWS: AFRICAN MUSIC; ORIENTAL MUSIC; GOTHIC ART AND GREGORIAN CHANT; LINCOLN CENTER OPERA-LECTURE DEMONSTRATION; ROMANTICISM IN MUSIC; ELECTRONIC MUSIC. (EACH TOPIC IS GIVEN 1 CLASS EXCEPT ELECTRONIC MUSIC WHICH RECEIVES 3 CLASSES.) LINCOLN CENTER PERFORMING ARTS PROGRAMS AND OTHER COMMUNITY AND SCHOOL PERFORMING GROUPS ARE INCORPORATED INTO THE PROGRAM.

I. LOCATION:
A. NEW YORK
B. WINDSOR

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, MRS. MARJORIE C. BRILE
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1971
C. COST NOT CITED
D. TYPEWRITTEN. 2 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: LITERATURE, POETRY, ART, ARCHITECTURE, MUSIC, SOCIAL PROBLEMS
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
THE COURSE DESCRIPTION LISTS TOPICS STUDIED IN RELATION TO THE FOLLOWING HEADINGS: I. INTRODUCTION. II. PRIMITIVE MAN. III. CHINA. IV. THE GOLDEN AGE OF GREECE. V. RENAISSANCE FLORENCE. VI. MODERN MAN.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. ONE TEACHER. GUEST SPEAKERS.
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, FILMSTRIPS, RECORDS, SLIDES, AND THE OPAQUE PROJECTOR. STUDENTS DO "CREATIVE" PROJECTS RATHER THAN BOOK-PAPER REPORTS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO HARPUR COLLEGE, ROBERSON CENTER FOR THE ARTS, AND THE METROPOLITAN MUSEUM.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. NO ADDITICNAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE STUDY OF EACH HISTORICAL PERIOD. GUEST SPEAKERS FROM HARPUR COLLEGE ARE EMPLOYED FOR THE MUSIC PRESENTATIONS. LIKEWISE, THROUGH THE FACILITIES OF HARPUR, HUMANITIES STUDENTS HAVE HAD AN OPPORTUNITY TO WORK WITH COMPUTER MUSIC.

286

I. LOCATION:
   A. NORTH CAROLINA
   B. CANTON

II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES II, III, AND IV
   B. COMPILED IN 1971
   C. NO COST
   D. TYPEWRITTEN. 7 PAGES. (EXTRACTED FROM THE CURRICULUM GUIDE)

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES: (SELECTED)
      TO CREATE A MORE EFFECTIVE PERSPECTIVE THROUGH AN INTERDISCIPLINARY STUDY OF RELATED SUBJECTS.
      TO FOSTER THE STUDENT'S PROGRESSIVE ACHIEVEMENT, HIS AWARENESS OF THE DIGNITY AND WORTH OF MAN, AND A MORE CONFIDENT UNDERSTANDING OF HIMSELF.
   C. SUBJECT AREAS: HISTORY, PHILOSOPHY, LITERATURE, MUSIC, FINE ARTS
   D. EMPHASIS: ENGLISH AND SOCIAL STUDIES
   E. CHRONOLOGICAL APPROACH.
      HUMANITIES II, III, AND IV ARE SEPARATE COURSES WHICH COMPRISE A UNIFIED SEQUENTIAL PROGRAM.
      HUMANITIES II: ENGLISH II AND WORLD HISTORY II.
      HUMANITIES III: ENGLISH III AND AMERICAN HISTORY III.
      HUMANITIES IV: ENGLISH IV AND SOCIAL STUDIES IV.
      GENERAL COURSE CONTENT IS NOT DESCRIBED.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. NUMBER OF TEACHERS IS NOT INDICATED
   B. STUDENT ENROLLMENT:
      1. GRADES 10, 11, AND 12
      2. PREREQUISITES NOT CITED
      3. ELECTIVE. GIVEN FOR 2 UNITS OF CREDIT.
   C. CLASS ACTIVITIES INCLUDE FORMAL SESSIONS, INDEPENDENT STUDY, SMALL GROUP ACTIVITIES, REMEDIAL ACTIVITIES, AND EXTENSIVE USE OF VISUAL AND REFERENCE MATERIALS.
      THE CLASS MEETS DAILY FOR 2 HOURS.
   D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
   F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURE OF THE COURSE DESCRIPTION: OUTLINE OF THE MUSIC CONTENT.

MUSIC ABSTRACT

THE MUSIC OFFERING IN THE 3 HUMANITIES COURSES IS PRIMARILY A HISTORICAL STUDY WITH LISTENING EXPERIENCES. NEITHER COMPOSITION NOR PERFORMANCE ARE INCLUDED. THE STUDENT IS ENCOURAGED TO DISTINGUISH BETWEEN ABSTRACT OR EMOTIONAL REACTION AND INTELLECTUAL OR "SCIENTIFIC" LISTENING. THE INCORPORATION OF MUSIC WITH OTHER ARTS

AND LITERATURE INTO HISTORICAL PERSPECTIVE, CALLS ATTENTION TO THE PENDULUM-LIKE CHANGES OF ARTISTIC STYLES AND THEIR REFLECTION OF SOCIAL ATTITUDES AND BEHAVIOR. THUS, STUDENTS EVALUATE MAN'S ARTS AS EVIDENCE OF HIS ASPIRATIONS AND REACTIONS TO SOCIAL PRESSURES.

HUMANITIES II INCLUDES HISTORICAL ASPECTS OF MUSIC FROM THE GREEK HELLENIC AND HELLENISTIC PERIODS TO THE 20TH CENTURY.

HUMANITIES III INCLUDES AN EXAMINATION OF FOLK AND LOCAL COLOR MUSIC WHICH PARALLELS THE GROWTH AND DEVELOPMENT OF THE UNITED STATES.

IN HUMANITIES IV, AN INTENSIVE STUDY OF 20TH CENTURY CULTURE INCLUDES THE FOLLOWING MUSICAL ASPECTS: CONTINUING INFLUENCE OF DEBUSSY; NEO-ROMANTICISM; NEO-CLASSICISM; CONTINUING INFLUENCE OF NATIONALISM; SYMPHONIC JAZZ; ELECTRONIC MUSIC; FOLK, COUNTRY, BLUES, AND ROCK STYLES.

AT EACH GRADE LEVEL (HUMANITIES II, III, AND IV), RECORDED WORKS OF ALL MAJOR 18TH, 19TH, AND 20TH CENTURY MUSICIANS ARE CONTINUALLY USED IN THE CLASSROOM AND ARE PROVIDED AT INDIVIDUAL LISTENING TABLES.

I. LOCATION:
A. OHIO
B. CINCINNATI

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, MRS. JEAN HARRIS (CHAIRMAN OF ENGLISH DEPT.)
C. PROGRAM FACULTY: MRS. HARRIS, MRS. ESSEX, MR. SWISHER, MR. GROOMS, MR. PARKS, MR. BROWN, MRS. STEARNS, MISS HODSON, MR. FURRIER, MRS. AMMAN

III. COURSE GUIDE DESCRIPTION:
A. REVISED HUMANITIES SYLLABUS
B. REVISED IN 1968
C. COST NOT CITED
D. MIMEOGRAPHED. 9 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: ART, MUSIC, HISTORY, LITERATURE, AND ASPECTS OF THE TOTAL CULTURE OF EACH HISTORICAL PERIOD
D. EMPHASIS: ART, MUSIC, HISTORY, LITERATURE
E. CHRONOLOGICAL APPROACH.
ANCIENT CIVILIZATIONS THROUGH THE 20TH CENTURY.
COURSE GUIDE CONSISTS OF A CALENDAR OF DAILY LECTURE AND DISCUSSION TOPICS, AND CLASS ACTIVITIES. (SEPTEMBER THROUGH MAY)

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM TEACHING AND GUEST LECTURERS
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE LECTURES, FILMS, AND DISCUSSION.
CLASS MEETS DAILY.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE EXAMS
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

SELECTED FROM THE COURSE CALENDAR (CHRONOLOGICAL APPROACH), THE FOLLOWING TOPICS PERTAIN DIRECTLY TO MUSIC: AN INTRODUCTION TO MUSIC, PRIMITIVE BEGINNINGS OF INSTRUMENTATION, MUSIC AND RELIGION; ART AND MUSIC IN EGYPT AND THE FERTILE CRESCENT; ART AND MUSIC OF ASIA MINOR; RELATION OF CLASSICISM TO FIELDS OF ART, LITERATURE, MUSIC AND DRAMA; MUSIC AND ART IN GREECE; MEDIEVAL MUSIC: CHURCH AND SECULAR, (BALLAD SONGS OF TROUBADOURS); RENAISSANCE MUSIC; BAROQUE MUSIC; NEO-CLASSICISM: THEORY, DEFINITIONS, TERMINOLOGY IN LITERATURE, ART, AND MUSIC; 18TH CNETURY MUSIC; OPERA (18TH CENTURY); ROMANTICISM IN MUSIC (3 CLASSES); IMPRESSIONISM IN ART, LITERATURE, AND MUSIC; JAZZ; NEW DIRECTIONS IN MUSIC IN THE 20'S AND 30'S; MODERN MUSIC.

I. LOCATION:
A. OHIO
B. DAYTON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY: MISS MARION SELF, LITERATURE; MR. ROY DAVIS, ART; MR. HARRY BOAL, HISTORY; MR. J. W. HEISEY, MUSIC

III. COURSE GUIDE DESCRIPTION:
A. THE HUMANITIES COURSE
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. MIMEOGRAPHED. 20 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1966
B. GENERAL OBJECTIVES: (SELECTED)
TO DEVELOP CRITICAL EVALUATION AND CURIOSITY WHICH WILL GUIDE YOUNG PEOPLE TOWARD AN UNDERSTANDING OF THE AGE IN WHICH THEY LIVE, AND TOWARD AN UNDERSTANDING OF THEMSELVES.
TO MAKE STUDENTS REALIZE THAT THE UNDERSTANDING OF ANY MODERN ERA CANNOT BE COMPLETE WITHOUT KNOWLEDGE AND UNDERSTANDING OF ALL AREAS OF PAST CULTURE.
TO DEVELOP THE REALIZATION THAT LITERATURE, ART, MUSIC, AND HISTORY ALL REPRESENT AND REFLECT THE TOTAL ACHIEVEMENT OF SOCIAL AND GOVERNMENTAL STRUCTURES.
TO INCREASE THE STUDENT'S APPRECIATION OF LIFE AND ITS MYRIAD FORMS.
TO DEVELOP AN AWARENESS OF THE CULTURAL ACHIEVEMENTS AND THOUGHTS OF PAST CIVILIZATIONS IN RELATION TO THE PRESENT.
TO UNDERSTAND THE DEVELOPMENT OF PHILOSOPHY CHARACTERIZING SPECIFIC PERIODS OF HISTORY.
TO HELP YOUTH UNDERSTAND THE HISTORICAL DEVELOPMENT OF CIVILIZATION AND TO REALIZE THAT THE SOCIETY OF MANKIND IS DIRECTLY RESPONSIBLE FOR THE DEVELOPMENTS IN LITERATURE, ART, MUSIC, AND HISTORY.
TO PROVIDE COMPARISONS BETWEEN AREAS OF LEARNING AND HISTORICAL DEVELOPMENT IN DIFFERENT GEOGRAPHICAL LOCALITIES WITHIN THE SAME PERIOD OF TIME.
C. SUBJECT AREAS: ART, LITERATURE, HISTORY, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH. ("EPOCH" APPROACH)
COURSE GUIDE MATERIALS INCLUDE A GENERAL DESCRIPTION OF THE HUMANITIES COURSE AND A CALENDAR SCHEDULE OF CLASSES AND ACTIVITIES. THE FOLLOWING 8 UNITS ARE COVERED DURING THE YEAR: 1) THE ANCIENT EAST (CULTURES OF CHINA, INDIA, PALESTINE). 2) GREECE AND THE BEGINNINGS OF THE WEST. 3) ROMAN HEGEMONY (CHRISTIANITY AND THE CHALLENGE OF ISLAM). 4) THE MIDDLE AGES. 5) THE ITALIAN RENAISSANCE AND THE REFORMATION. 6) ENLIGHTENMENT AND REASON. 7) ROMANTICISM AND NATIONALISM. 8) CHANGING PATTERNS OF THE 20TH CENTURY.
SELECTED TOPICS LISTED ON THE CALENDAR ARE AS FOLLOWS: "WHAT ARE HUMANITIES"; FILMS ON THE HINDU WORLD AND BUDDHISM; TRIP TO THE DAYTON ART INSTITUTE; FILMS ON THE INFINITE VARIETY OF

MUSIC, THE AGE OF SOPHOCLES, AND THE CHARACTER OF OEDIPUS; READING OF OEDIPUS REX; THE MUSIC, OEDIPUS REX BY STRAVINSKY; FIELD TRIP TO WESTMINSTER CHURCH; LECTURE AND READINGS ON THE WORKS OF MOLIERE; PANEL DISCUSSION ON THE BAROQUE PERIOD; LECTURE ON LOUIS XIV; LECTURE ON MICHELANGELO. EACH OF THE 8 UNITS INCLUDES SIMILAR ACTIVITIES--LECTURES, FILMS, FIELD TRIPS, STUDENT DRAMATIC PRESENTATIONS, AND GROUP AND PANEL DISCUSSIONS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

A. A TEAM OF 4 TEACHERS. ALL 4 ARE PRESENT IN EACH CLASS SESSION. EACH TEACHER IS RESPONSIBLE FOR COORDINATING 2 OF THE 8 EPOCHS OR UNITS PRESENTED.

B. STUDENT ENROLLMENT:
1. GRADE LEVEL NOT INDICATED
2. PREREQUISITE: COLLEGE-BOUND STUDENTS
3. ELECTIVE. 2 CREDITS ARE GIVEN, ONE IN ENGLISH LITERATURE AND ONE IN HISTORY. MUSIC AND ART ARE TAUGHT ON AN EQUAL BASIS BUT NO CREDIT IS GIVEN FOR THEM.

C. CLASS ACTIVITIES INCLUDE VIEWING FILMS, LISTENING TO RECORDINGS, LECTURES, DISCUSSIONS, AND VARIOUS STUDENT PRESENTATIONS. GUEST LECTURERS INCLUDE FOREIGN STUDENTS FROM NEARBY UNIVERSITIES, AMERICAN FIELD SERVICE EXCHANGE STUDENTS FROM AREA HIGH SCHOOLS, AND SPEAKERS FROM RELIGIOUS INSTITUTIONS SUCH AS MISSIONARIES AND RABBIS.
LARGE AND SMALL GROUP AND INDIVIDUAL INSTRUCTION. 20 PER CENT OF THE TIME IS GIVEN TO LARGE GROUP ACTIVITIES, 30 PER CENT IS GIVEN TO INDEPENDENT STUDY, AND 50 PER CENT IS GIVEN TO SMALL GROUP ACTIVITIES. THE SCHEDULE PERMITS 100 MINUTES PER DAY WHICH IS DIVIDED INTO 10 MODULES OF 10 MINUTES EACH.

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED. GRADING IS ON AN A, B, C, D, F BASIS.

F. FUTURE PLANS INCLUDE EXTENDING THE PROGRAM TO NON-COLLEGE-BOUND STUDENTS.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS INCLUDE A LIST OF DEFINITIONS, A SENIOR READING VOCABULARY, AND A LIST OF WRITTEN COMPOSITIONS REQUIRED OF ALL STUDENTS DURING THE COURSE.
D. NO APPENDICES

MUSIC ABSTRACT

IN THE HUMANITIES COURSE, STUDENTS SEEK TO DETERMINE WHAT GIVES A PARTICULAR PERIOD OF CIVILIZATION ITS STYLE. THEY ARE GIVEN AN OPPORTUNITY TO STUDY MAN IN HIS RELATION TO HIS ENVIRONMENT AS SEEN THROUGH LITERATURE, HISTORY, ART, AND MUSIC, AND TO PRESENT THE IDEAS OF MAN THROUGH PHILOSOPHY AND THE CLASSICS.

MUSIC IS STUDIED IN RELATION TO THE 8 UNITS OR CHRONOLOGICAL PERIODS LISTED ABOVE. (SEE IV D) LECTURES AND FILMS ON THE FOLLOWING MUSIC TOPICS ARE SELECTED FROM THE HUMANITIES CALENDAR: IMPRESSIONISM IN ART AND MUSIC; MUSIC OF THE MIDDLE EAST AND JAPAN; MUSIC OF ANCIENT GREECE; STRAVINSKY'S OEDIPUS REX; MUSIC OF THE MIDDLE AGES; CHAMBER MUSIC OF THE BAROQUE; GUITAR MUSIC; HANDEL'S MESSIAH; LEONARD BERNSTEIN'S CANDIDE; GROFE'S GRAND CANYON SUITE; GRAND OPERA OF THE ROMANTIC PERIOD; BRAHMS AND INSTRUMENTAL MUSIC OF THE ROMANTIC PERIOD; SACRED VOCAL MUSIC OF BERLIOZ; CHANCE AND ELECTRONIC MUSIC.

A CRITICAL ANALYSIS OF A MUSICAL COMPOSITION IS ONE OF THE 6 REQUIRED ASSIGNMENTS FOR THE HUMANITIES STUDENTS.

I. LOCATION:
A. OHIO
B. NORWOOD

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, MR. J. P. OLMES
C. PROGRAM FACULTY: MISS BETTY WARE, MR. DAVID GRIFFEL

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1969
C. COST NOT CITED
D. MIMEOGRAPHED. 18 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES: (SELECTED)
TO STIMULATE ORIGINAL THOUGHT, DISCUSSION AND DEBATE.
TO DEVELOP CURIOSITY AND TO HAVE STUDENTS ASK MORE INTELLIGENT QUESTIONS.
TO DEVELOP CRITICAL, ANALYTICAL, AND EVALUATIVE ABILITIES.
TO HAVE STUDENTS LEARN MORE ABOUT MAN'S PAST AND PRESENT, AND TO BETTER PREDICT MAN'S PROBABLE FUTURE.
TO DEVELOP THE CREATIVE MIND IN THE AREAS OF FINE ARTS AND PHILOSOPHY, AND TO DISCOVER THE VALUES OF THE INDIVIDUAL.
C. SUBJECT AREAS NOT INDICATED. STUDIES INCLUDE MUSIC, ART, LITERATURE, DRAMA, PHILOSOPHY, SOCIAL STUDIES, AND RELIGION.
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
THE COURSE GUIDE INCLUDES AN OUTLINE OF TERMS, TOPICS, AND RESOURCE MATERIALS PERTAINING TO EACH OF THE FOLLOWING UNITS:
(1ST SEMESTER) I. IMAGES OF MAN. II. POVERTY. III. PREJUDICE. IV. VIOLENCE. V. THE MIDDLE AMERICAN.
(2ND SEMESTER) I. RELIGION. II. EXISTENTIALISM. III. CONTRACT AGREEMENT. A PLAN WHEREBY THE STUDENT ENJOYS FREEDOM FROM ATTENDING CLASS PERIODS TO WORK ON AN INDIVIDUAL PROJECT TO BE PRESENTED BEFORE THE CLASS. IV. PHILOSOPHY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM TEACHING. GUEST SPEAKERS ARE INVITED BY FACULTY AND STUDENTS.
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, AND THE USE OF SLIDES, FILMS, AND NUMEROUS BOOKS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT CONCERTS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDE STUDENT PROJECTS
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS INCLUDE LISTS OF FILMS, SELECTED READINGS, AND GUEST SPEAKERS.
D. NO APPENDICES

MUSIC ABSTRACT

IN RELATION TO THE UNIT THEME, "IMAGES OF MAN: THE ALIENATED MAN," RECORDINGS OF SIMON AND GARFUNKEL, ELVIS PRESLEY, RICHARD HARRIS, ROD MCKUEN, JUDY COLLINS, JOAN BAEZ, AND OTHER POPULAR ARTISTS ARE HEARD. STUDENT PROJECTS MAY BE DEVOTED TO MUSIC TOPICS SUCH AS JAZZ, CONTEMPORARY PIANO-DANCE RITUALS, AND THE MUSIC OF VARIOUS HISTORICAL PERIODS.

I. LOCATION:
A. OREGON
B. PORTLAND

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, BRUCE E. RICHARDS
C. PROGRAM FACULTY: MRS. LINDSAY, MRS. GOODMAN, MRS. WATSON, MR. RICHARDS

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED AND DITTO COPIED. 23 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO ACQUIRE KNOWLEDGE OF THE HUMANITIES THROUGH LISTENING, READING, VIEWING, WRITING, ANALYZING, AND SPECULATING.
TO SEE HOW OTHERS HAVE APPLIED KNOWLEDGE OF THE HUMANITIES.
TO APPLY THE KNOWLEDGE OF THE HUMANITIES TO ONESELF AND THE WORLD IN WHICH ONE LIVES.
C. SUBJECT AREAS: ART, LITERATURE, MUSIC, PHILOSOPHY, SOCIAL STUDIES, AND THEATRE
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL AND THEMATIC APPROACH.
FOUR UNITS: I. KNOWLEDGE. II. TIME, SPACE, MOTION.
III. LIFE AND DEATH. IV. FAMILY OF MAN.
IN TURN, EACH UNIT IS STUDIED ACCORDING TO THE FOLLOWING STYLISTIC PERIODS: ANCIENT, CLASSICAL, MEDIEVAL (400-1400), RENAISSANCE (1400-1600), BAROQUE (1600-1750), MODERN (1750-1970)

EACH UNIT IS ORGANIZED AS FOLLOWS:
ART. 1) BACKGROUND KNOWLEDGE; 2) SCULPTURE--MAN SEES AND USES SPACE IN ART; 3) ARCHITECTURE---MAN BUILDS STRUCTURES FOR LIFE, FOR WORSHIP, AND TO HONOR THE DEAD; 4) PAINTING--MAN PERSONALLY INTERPRETS HIS SURROUNDINGS AND HIS SOCIETY.
LITERATURE AND SOCIAL SCIENCE. 1) CULTURAL BACKGROUND; 2) HISTORICAL BACKGROUND; 3) LITERATURE OF THE VARIOUS PERIODS RELATING DIRECTLY TO THE THEME OF THE PARTICULAR UNIT.
MUSIC. 1) BACKGROUND KNOWLEDGE; 2) MUSIC INTERPRETING TIME, SPACE, MOTION; EMPHASIS ON THE CONTEMPORARY; DANCE--AN ART USING SPACE AND MOTION; 3) HISTORY AND DEVELOPMENT OF MUSIC; 4) INDIVIDUAL COMPOSERS AND CHARACTERISTIC MUSIC OF A PARTICULAR SOCIETY.
PHILOSOPHY. 1) BACKGROUND KNOWLEDGE; 2) CONTEMPORARY PHILOSOPHY; THEORIES OF TIME, LEISURE, AND THE FUTURE; 3) PHILOSOPHIES OF LIFE AND DEATH THROUGH THE AGES; 4) POLITICAL PHILOSOPHY.
THEATRE. 1) BACKGROUND KNOWLEDGE; 2) CONTEMPORARY THEATRICAL SCENE; 3) ORIGIN OF THE THEATRE; 4) GREAT PLAYWRIGHTS AND THEIR INDIVIDUAL WORKS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM OF 4 TEACHERS
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE
  C. CLASSES ARE COMPRISED OF LARGE AND SMALL GROUP ACTIVITIES.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS; 3 ARE OFFERED EACH MONTH, AND THE STUDENT MUST SELECT AND ATTEND 7 DURING THE YEAR. 3 CLASS SEMINARS ARE HELD IN PRIVATE HOMES.
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDES TESTS
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES NOT INCLUDED
  B. BIBLIOGRAPHY NOT INCLUDED
  C. REFERENCE MATERIALS INCLUDE LISTS OF FIELD TRIPS, FIELD TRIP REPORT FORM, SELECTED READINGS, AND SAMPLE ASSIGNMENT SHEETS.
  D. APPENDICES INCLUDE A SAMPLE UNIT OF THE THEME "LIFE AND DEATH," AND A SUPPLEMENTARY LIST OF FIELD TRIPS.

MUSIC ABSTRACT

FOUR UNITS ARE PRESENTED DURING THE YEAR: I. KNOWLEDGE. II. TIME, SPACE, MOTION. III. LIFE AND DEATH. IV. FAMILY OF MAN. FOR EACH OF THESE UNITS THE AREA OF MUSIC IS ORGANIZED AS FOLLOWS: 1) BACKGROUND KNOWLEDGE; 2) MUSIC INTERPRETING TIME, SPACE, MOTION; EMPHASIS ON CONTEMPORARY MUSIC; 3) HISTORY AND DEVELOPMENT OF MUSIC; 4) INDIVIDUAL COMPOSERS AND CHARACTERISTIC MUSIC OF A PARTICULAR SOCIETY.

A SAMPLE OUTLINE FOR THE UNIT CN "LIFE AND DEATH" INCLUDES THE FOLLOWING REFERENCES TO MUSIC: PRIMITIVE LIFE AND DEATH OVERVIEW--MUSIC; GREEK LIFE AND DEATH--MUSIC; EARLY CHRISTIAN MUSIC BEGINNING WITH ROMAN TIMES; (MEDIEVAL PERIOD) GREGORIAN CHANTS; FILM, MUSIC IN THE MIDDLE AGES; INTRODUCTION TO RENAISSANCE--MUSIC; LUTHER'S MUSIC AND PHILOSOPHY; BAROQUE MUSIC; MUSIC OF THE NEO-CLASSIC PERIOD; ROMANTIC MUSIC; EARLY 20TH CENTURY MUSIC; CONTEMPORARY MUSIC.

FOR EACH UNIT (4) MUSIC ASSIGNMENT SHEETS ARE GIVEN TO THE STUDENTS TO DESCRIBE MATERIAL WHICH, IN ADDITION TO THE LECTURE CONTENT, CONSTITUTES THE BASES FOR TESTS. THE SHEETS DESIGNATE READINGS, LISTS OF TERMS, CONCEPTS AND INFORMATION TO BE LEARNED, AND SPECIFIC EXAMPLES FOR LISTENING.

I. LOCATION:
A. OREGON
B. SWEET HOME

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, WILLIAM SWEGAR
B. PROGRAM DIRECTOR, RONALD A. KING
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. THE HUMANITIES PROGRAM, AN ANNOTATED BIBLIOGRAPHY
B. COMPILED IN 1968
C. COST NOT CITED
D. MIMEOGRAPHED. 28 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
DATE OF PROGRAM'S INITIATION IS NOT CITED.
THE HUMANITIES PROGRAM IS NOT DESCRIBED. THE COURSE DOCUMENT CONSISTS OF AN ANNOTATED BIBLIOGRAPHY FOR THE FOLLOWING SUBJECT AREAS DEALT WITH IN THE PROGRAM: PHILOSOPHY, RELIGION, GENERAL REFERENCE (ART AND CIVILIZATION), PAINTING, SCULPTURE, ARCHITECTURE, MUSIC, THEATRE, LITERATURE, HISTORY, AND BIOGRAPHY.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE MATERIAL.

MUSIC ABSTRACT

THE BIBLIOGRAPHY INCLUDES MUSIC.

I. LOCATION:
  A. PENNSYLVANIA
  B. NORRISTOWN

II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

III. COURSE GUIDE DESCRIPTION:
  A. RELATED ARTS AND HUMANITIES PROGRAM
  B. DATE OF COMPILATION NOT CITED
  C. COST NOT CITED
  D. MIMEOGRAPHED. 24 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES: (SELECTED)
    TO INCREASE THE STUDENTS' ENJOYMENT AND UNDERSTANDING OF THE WORLD OF ART AROUND THEM.
    TO AID PUPILS IN DEVELOPING THE ABILITY TO ENJOY MUSIC AS AN EXPRESSION OF A UNIVERSAL LANGUAGE.
    TO DEVELOP IN THE STUDENTS AN APPRECIATION FOR ALL TYPES AND MEDIA OF MUSICAL EXPRESSION.
    TO BROADEN CULTURAL HORIZONS THROUGH EXTENDED KNOWLEDGE WHICH COMES FROM HEARING MUCH MUSIC AND STUDYING ITS LITERATURE.
    TO GIVE THE STUDENTS A FULL UNDERSTANDING OF DRAMATIC FORMS.
  C. SUBJECT AREAS: ART, MUSIC, DRAMA
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    COURSE MATERIALS INCLUDE 4 SEPARATE OUTLINES FOR THE FOLLOWING AREAS: ART HISTORY AND APPRECIATION, MUSIC LITERATURE AND APPRECIATION, AND DRAMA. EACH OUTLINE CONSISTS OF PERTINENT TOPICS CONCERNING HISTORICAL PERIODS FROM CLASSICAL GREECE TO THE 20TH CENTURY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. JUNIORS AND SENIORS
    2. PREREQUISITE: STUDENT MUST HAVE AT LEAST A "C" AVERAGE IN ENGLISH STUDIES
    3. ELECTIVE. ENCOURAGED FOR ART AND MUSIC MAJORS.
  C. CLASS ACTIVITIES INCLUDE THE USE OF SLIDES, FILMS, RECORDINGS, AND MUSICAL SCORES
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO MUSEUMS, AND ATTENDANCE AT CONCERTS AND DRAMATIC PERFORMANCES
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES INCLUDE GROUP FIELD TRIPS, INDIVIDUAL RESEARCH TOPICS AND EVALUATION OF CURRENT EVENTS.
  B. BIBLIOGRAPHY INCLUDED
  C. REFERENCE MATERIALS INCLUDE ADDRESSES OF PUBLISHERS FOR READINGS RECOMMENDED TO THE STUDENTS
  D. NO APPENDICES

MUSIC ABSTRACT

THE COURSE OUTLINE LISTS COMPOSERS AND REPRESENTATIVE WORKS FROM THE EARLY BAROQUE THROUGH THE 20TH CENTURY. MAJOR HEADINGS AND SELECTED TOPICS ARE AS FOLLOWS: I. ELEMENTS OF MUSIC. (RHYTHM AND METER; PITCH; MELODY; TIMBRE; TEXTURE; FORM; ANALYSIS OF MUSIC). II. EARLY MUSIC AND MIDDLE AGES. (TEMPORAL ELEMENT; TONAL ELEMENT; TIMBRE AND DYNAMICS; TEXTURAL ELEMENT; MUSIC OF THE PERIOD). III. THE RENAISSANCE. (OCKEGHEM; MOTET; MADRIGAL; CHANSON AND CANZONA FRANCESE; LUTE DANCES; VARIATIONS). IV. THE BAROQUE. (OPERA, ORATORIO, CANTATA; THE SUITE; CONCERTO GROSSO; KEYBOARD COMPOSITIONS; CHORALE, CHORALE PRELUDE, CHORALE CANTATA). V. THE CLASSICAL PERIOD. (COMPOUND TERNARY FORM; RONDO; VARIATIONS; SONATINA FORM; SONATA-ALLEGRO FORM; CONCERTO-ALLEGRO FORM; RONDO-SONATA FORM; MULTI-MOVEMENT INSTRUMENTAL FORMS; OPERA). VI. THE ROMANTIC PERIOD. (SECTIONAL FORMS; FREE FORMS; SINGLE-MOVEMENT VOCAL FORMS; OPERA; PROGRAM MUSIC). VII. THE CONTEMPORARY PERIOD. (IMPRESSIONISM; NEO-CLASSICISM; DODECAPHONIC MUSIC; ARCH-TYPE CONSTRUCTION; STRAVINSKY'S SYMPHONY OF PSALMS; COPLAND'S EL SALON MEXICO; HARRIS' SYMPHONY #3; ELECTRONIC MUSIC; OPERA.

I. LOCATION:
A. PENNSYLVANIA
B. CLAIRTON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR AND CONSULTANT, CONSTANCE SEMKO
C. PROGRAM FACULTY: NANCY SCHICK, SOCIAL SCIENCE; MISS TONI THOMAS, ART; MRS. JOSEPHINE PALUMBO, AND MR. DONALD CALIGIURI, MUSIC.

III. COURSE GUIDE DESCRIPTION:
A. CURRICULUM GUIDE FOR THE HUMANITIES PROGRAM
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED. 63 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVE:
TO EMPHASIZE INDEPENDENT STUDY AND THE CONCURRENT DEVELOPMENT OF THE INDIVIDUAL'S ATTITUDES, VALUES, AND ABILITIES THROUGH PURSUIT OF HIS PERSONAL INTERESTS.
C. SUBJECT AREAS: SOCIAL STUDIES, ART, MUSIC
D. EMPHASIS: SOCIAL SCIENCES AND BEHAVIORAL SCIENCES
E. A FORM OF THEMATIC APPROACH.
THE FOLLOWING 2 TEXTS ARE USED (APPROXIMATELY 12 WEEKS FOR EACH) IN CONJUNCTION WITH INDEPENDENT STUDY:
THE HUMANITIES IN THREE CITIES, EDWIN FENTON, GENERAL EDITOR, (NEW YORK: HOLT, RINEHART, AND WINSTON, 1969).
INTRODUCTION TO THE BEHAVIORAL SCIENCES, EDWIN FENTON, GENERAL EDITOR, (NEW YORK: HOLT, RINEHART, AND WINSTON, 1969).
AS INDICATED BY THEIR TITLES, THESE WORKS CONCENTRATE ON TWO BROAD AREAS, THE HUMANITIES AND THE SOCIAL SCIENCES. GENERAL TOPICS AND SELECTED SUBTOPICS ARE AS FOLLOWS:
I. THE HUMANITIES IN ATHENS. (A TOUR OF ATHENS, PERICLES, ATHENIAN EDUCATION, THE PLACE OF WOMEN, GREEK CONCEPTS OF THE AFTERLIFE, THE HERO AND THE GOOD LIFE, THE ROGUE, GREEK ART AND IDEAS, GREEK POETRY AND DRAMA, CITY AND EMPIRE AS A VALUE DILEMMA, ATHENIAN ECONOMY, ATHENIAN POLITICAL AND SOCIAL SYSTEM, THE POLIS).
THE HUMANITIES IN FLORENCE. (A TOUR OF RENAISSANCE FLORENCE, LORENZO DE'MEDICI, BENVENUTO CELLINI, WOMEN IN RENAISSANCE FLORENCE, A HUMANIST'S ANSWER TO "WHAT IS MAN?" PETRARCH, SAVONAROLA, LYRIC POETRY, BOCCACCIO'S STORIES OF RENAISSANCE LIFE, THE SOCIAL STRUCTURE, THE POLITICAL AND ECONOMIC SYSTEM, THE IDEAS OF THE RENAISSANCE).
THE HUMANITIES IN NEW YORK. (THE BOYHOOD OF ALFRED KAZIN, STAYING ALIVE ON WELFARE, PUERTO RICANS, HIPPIES, THE BUSINESS WORLD, FINDING BEAUTY IN NEW YORK, THE POET AND THE CITY, SOCIAL STRUCTURE, THE GOOD SOCIETY AND HOW TO ATTAIN IT).
II. THE NATURE OF BEHAVIORAL SCIENCE (A METHOD OF INQUIRY); COMING OF AGE IN AMERICA (THE FAMILY, HOW SCHOOLS MOLD BEHAVIOR, CONFORMITY TO GROUP PRESSURES); ADOLESCENCE IN AMERICAN SOCIETY; THE SEARCH FOR IDENTITY (ALIENATION AND THE GHETTO, DRUGS AND ALIENATION, SOCIAL BACKGROUND OF ALIENATION,

SOLVING THE IDENTITY PROBLEM); SCHIZOPHRENIA; RACE AND PREJUDICE; FRONTIERS OF BEHAVIORAL SCIENCE (THE CHEMISTRY OF LEARNING, EDUCATIONAL TECHNOLOGY, CONTROLLING HUMAN BEHAVIOR).

F. THE PROGRAM EMPHASIZES INDEPENDENT STUDY WHICH IMPLIES THAT EDUCATION IS TO BE THE STUDENT'S OWN RESPONSIBILITY.

V. MANNER IN WHICH PROGRAM IS HANDLED:

A. 4 TEACHERS AND GUEST SPEAKERS

B. ENROLLMENT IS COMPRISED OF STUDENTS WHO CHOOSE AND ENTER THE COURSE ACCORDING TO A SIGNED "CONTRACT" AGREEMENT WITH THE PROGRAM'S FACULTY.

C. CLASS ACTIVITIES:
THE HUMANITIES CLASS IS SCHEDULED DAILY FROM 8 A.M. UNTIL 11:45 A.M. DURING THE FIRST HOUR ALL THE STUDENTS MEET TOGETHER TO DISCUSS QUESTIONS AND PROBLEMS, OR TO HEAR GUEST SPEAKERS. THE REMAINING TIME IS DEVOTED TO INDEPENDENT STUDY ON AN INDIVIDUAL BASIS OR IN A SITUATION INVOLVING SMALL-GROUP ACTIVITIES.
A MAJOR EMPHASIS IS PLACED ON THE DEVELOPMENT OF THOROUGH, WELL-DOCUMENTED RESEARCH PAPERS. RESEARCH AREAS INCLUDE ANTHROPOLOGY, THE ARTS, DEMOGRAPHY, RELIGION, SOCIAL PROBLEMS, PSYCHIATRY, PSYCHOLOGY, EDUCATION, LAW, CAREERS, PERSONALITY, ECONOMICS, SOCIOLOGY, AND POLITICAL SCIENCE.

D. EXTRACURRICULAR ACTIVITIES INCLUDE SYMPHONY CONCERTS, ART DISPLAYS, THEATER PERFOMANCES, LECTURES, TOURS OF INDUSTRIAL PLANTS, AND OBSERVANCE IN AREA SCHOOLS.

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT:
1) TESTS FROM THE TEXTS, 2) ENGLISH USAGE IN RESEARCH WRITING, 3) FORMAT USED IN WRITING, 4) ORAL EXAMINATIONS, 5) PARTICIPATION IN ACTIVITIES, 6) PARTICIPATION IN DISCUSSIONS.

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

A. SUGGESTED ACTIVITIES NOT INCLUDED

B. BIBLIOGRAPHY NOT INCLUDED

C. REFERENCE MATERIALS INCLUDE A LIST OF FILMS, DESCRIPTION OF FIELD TRIPS, A SUGGESTED OUTLINE OF POSSIBLE STUDY AND RESEARCH AREAS, NAMES OF ADVISORY BOARD MEMBERS.

D. NO APPENDICES

MUSIC ABSTRACT

TWO MUSIC TEACHERS PRESENT MUSIC FROM THE PAST TO THE PRESENT INCLUDING MUSIC OF VARIOUS CULTURES, TRIBAL MUSIC, ETHNIC MUSIC, SOUL MUSIC, BLUES, JAZZ, SEMI-CLASSICAL AND CLASSICAL MUSIC.

I. LOCATION:
A. PENNSYLVANIA
B. DALLASTOWN

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTORS: JOSEPH D. ROJAHN, DON ABBOTT THOMAS
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES COURSE OF STUDY
B. COMPILED IN 1968
C. COST NOT CITED
D. MIMEOGRAPHED. 115 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVE:
TO ASSIST THE STUDENT IN DEVELOPING A PERSONAL PHILOSOPHY OF LIFE THAT IS MEANINGFUL AND WORTHWHILE.
1) BY ACQUAINTING HIM WITH THE VARIOUS CULTURES, AND CO-RELATING THESE IDEAS WITH OUR OWN WESTERN CULTURE'S FORMS WHICH HAVE LASTED, SUCH AS ART, MUSIC, LITERATURE, PHILOSOPHY, GOVERNMENT, AND RELIGION.
2) BY ENABLING THE STUDENT TO IDENTIFY HIMSELF WITH THE NATURAL WORLD AND WITH SOCIETY.
3) BY DEVELOPING AN AWARENESS OF MAN'S RELATIONSHIP TO GOD AND MAN'S SEARCH FOR TRUTH, BEAUTY, AND FREEDOM.
C. SUBJECT AREAS: 1) CULTURAL EXPRESSIONS; 2) RELIGION AND THE MEANING OF EXISTENCE (CULTURES, RELIGION); 3) SOCIAL EMPHASIS (SOCIETY); 4) PERSONAL PHILOSOPHY AND THE STUDY OF PHILOSOPHY. STUDIES INCLUDE HISTORY, RELIGION, ART, ARCHITECTURE, MUSIC, LITERATURE, DRAMA, PHILOSOPHY, AND GOVERNMENT.
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
THE COURSE FOCUSES ON THE CONCEPTS OF SELF-UNDERSTANDING AND SELF-EXPRESSION, AND INCLUDES AN INTRODUCTORY PERIOD (4 CLASSES), AND A CONSIDERATION OF THE FOLLOWING THEMES: 1) MAN'S RELATIONSHIP WITH GOD, SOCIETY AND THE NATURAL WORLD (6 WEEKS); 2) MAN'S SEARCH FOR FREEDOM (6 WEEKS); 3) MAN'S SEARCH FOR BEAUTY (6 WEEKS).
AN ALTERNATE APPROACH TO THE COURSE PERMITS THE STUDENTS TO EXPLORE, INITIATE, AND DISCUSS IN ORDER TO FIND THEIR OWN VALUES. THIS METHOD REQUIRES ADROIT DIRECTION OF THE TEACHING STAFF, AND RELIES HEAVILY ON THE "FEEDBACK" OF IDEAS FROM DISCUSSIONS.
THE COURSE GUIDE CONTAINS OUTLINES AND LISTS OF RESOURCE MATERIALS FOR THE FOLLOWING TOPICS: THE ARTS, LITERATURE IN THE HUMANITIES, THEATRE IN THE HUMANITIES, MUSIC IN THE HUMANITIES, HISTORY AND SOCIAL STUDIES IN THE HUMANITIES, THE DANCE, UNITS ON SELF, ON BEAUTY, ON LOVE, ON RELIGION, ON WAR, ON MAKING A THEORETICAL TOWN, ON "SOUL" (THE AMERICAN NEGRO IN THE ARTS), AND ON TRUTH, FAMILY AND SOCIETY, AND THE TEENAGER AND HIS PROBLEMS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. TEAM OF 4 TEACHERS. RESOURCE PEOPLE.
   B. STUDENT ENROLLMENT NOT DESCRIBED
   C. CLASS ACTIVITIES INCLUDE DISCUSSIONS, AND THE USE OF INSTRUCTIONAL MEDIA.
   D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS, PROJECTS, REQUIRED LISTENINGS AND READINGS, AND CLASS PARTICIPATION.
   F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES INCLUDED
   B. BIBLIOGRAPHY INCLUDED
   C. REFERENCE MATERIALS INCLUDE A LIST OF RESOURCE PEOPLE AND LOCAL RESOURCE CENTERS, DEFINITIONS OF THE HUMANITIES, AND LISTS OF READINGS, PROJECTS, AND INSTRUCTIONAL MEDIA.
   D. APPENDIX: METHODS OF GRADING AND COURSE EVALUATION

MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE AREA DESIGNATED "MAN'S CULTURAL EXPRESSIONS," AND IS STUDIED WITH REFERENCE TO THE FOLLOWING THEMES: MAN'S RELATIONSHIP WITH GOD, SOCIETY AND THE NATURAL WORLD; MAN'S SEARCH FOR FREEDOM; MAN'S SEARCH FOR BEAUTY.

THE FOLLOWING SELECTED TOPICS APPEAR IN THE MUSIC SECTION OF THE COURSE GUIDE: INTRODUCTION TO MUSIC; INTRODUCTION TO TROUBADOURS; REQUIEM, BY WILFRED OWEN; SYMPOSIUM IN AESTHETIC EDUCATION; LISTENING TO MUSIC--CONTEMPLATION OF BEAUTY; PROGRAM MUSIC (SELECTED TO ACCOMPANY PICTURES SHOWN BY A COMMITTEE IN A HUMANITIES CLASS; GREEK MYTHS AND LEGENDS; STORIES TOLD IN MUSIC; RELIGION INSPIRES COMPOSERS; COMPOSERS INSPIRED BY SHAKESPEARE; LINE AND COLOR IN MUSIC; THE CONCERTO; AMERICAN COMPOSERS; DAVE BRUBECK; BEETHOVEN: THE MAN WHO FREED MUSIC; THE MUSIC OF CLAUDE DEBUSSY.

FOREST CITY REGIONAL HIGH SCHOOL

I. LOCATION:
  A. PENNSYLVANIA
  B. FOREST CITY

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, MR. T. R. MC GINNIS
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. COMPILED IN 1968
  C. COST NOT CITED
  D. MIMEOGRAPHED. 7 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES NOT STATED
  C. SUBJECT AREAS: VISUAL ARTS, LITERATURE, MUSIC, PHILOSOPHY
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH
     THE FOLLOWING PERIODS ARE INCLUDED IN THE COURSE: PREHISTORIC, EGYPTIAN, AND MESOPOTAMIAN CULTURE; ANCIENT, CLASSICAL, AND HELLENISTIC GREECE; ROME; EARLY CHRISTIANITY; BYZANTINE CULTURE; THE MIDDLE AGES; THE RENAISSANCE AND CLASSICAL REVIVAL; BAROQUE; ROCOCO; 19TH CENTURY; 20TH CENTURY AND CONTEMPORARY MOVEMENTS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITE: ABILITY OF THE STUDENT TO COPE WITH HEAVY READING ASSIGNMENTS
    3. STUDENTS ARE SELECTED
  C. CLASS ACTIVITIES NOT DESCRIBED
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS INCLUDE EXPANSION OF THE COURSE TO INCLUDE JUNIORS AS WELL AS SENIORS. ESSENTIALLY, THE SAME MATERIAL WILL BE COVERED BUT IN GREATER DEPTH.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE MATERIALS.

MUSIC ABSTRACT

MUSIC IS STUDIED WITH EACH HISTORICAL PERIOD FROM EARLY GREECE TO THE 20TH CENTURY. SELECTED MUSIC TOPICS INCLUDED IN THE COURSE OUTLINE ARE AS FOLLOWS:

3RD, 4TH, AND 5TH CENTURIES: BRIEF REVIEW OF GREEK AND ROMAN MUSIC LEADING INTO THE PERIOD OF ROMAN DECADENCE AND LATER TO THE MEDIEVAL PERIOD; GREAT INFLUENCE OF RELIGION ON MUSICAL DEVELOPMENT; COMPARISON OF ORIENTAL AND HEBREW CHANTS WITH THOSE IN USE TODAY; THE ROLE OF THE MONKS IN THE DEVELOPMENT AND PRESERVATION OF THE CHANTS; INNOVATIONS IN NOTATION AND MUSICAL SCALES.

MEDIEVAL PERIOD: DEVELOPMENT OF TRAVELING SINGERS; TROUVERES AND TROUBADOURS IN FRANCE; MINNESINGERS AND MEISTERSINGERS IN GERMANY; DEVELOPMENT OF MUSIC GUILDS AND SCHOOLS OF TRAINING; PICTURES OF ANCIENT INSTRUMENTS AND NOTATION.

RENAISSANCE: NEW FORMS OF MUSIC; POLYPHONY; MOTETS; RECORDED EXAMPLES OF ORGAN, CHORAL, AND INSTRUMENTAL MUSIC.

CLASSIC PERIOD: HOMOPHONY BECOMING A DOMINANT POWER; MUSIC FOR MUSIC'S SAKE; VIENNA--MUSIC CAPITAL OF THE WORLD; THE LIVES AND MUSIC OF REPRESENTATIVE COMPOSERS INCLUDING HAYDN, MOZART, AND GLUCK.

ROMANTIC PERIOD: INFLUENCE OF ROMANTICISM ON THE MUSIC OF THE PERIOD; BEETHOVEN--BRIDGE FROM THE CLASSICAL TO ROMANTIC PERIOD; SCHUBERT--MASTER OF THE ART SONG; THE LIVES AND MUSIC OF OTHER COMPOSERS INCLUDING MENDELSSOHN, SCHUMANN, CHOPIN, AND LISZT; BERLIOZ AND HIS DEVELOPMENT OF ORCHESTRATION; WAGNER'S INFLUENCE ON OPERATIC DEVELOPMENT.

LATE ROMANTIC PERIOD: CHORAL AND INSTRUMENTAL MUSIC OF BRAHMS; STRAUSS' DEVELOPMENT OF THE TONE POEM AND ART SONG; DVORAK'S USE OF AMERICAN INDIAN AND NEGRO FOLK TUNES; SELECTED WORKS OF FRANCK, TSCHAIKOWSKY, RIMSKY-KORSAKOFF, MOUSSORGSKY, RACHMANINOFF, RAVEL, RESPIGHI, FAURE, SCHOENBERG, STRAVINSKY, POULENC, BARTOK, KHACHATURIAN COPLAND, BARBER, AND SCHUMAN.

ADDITIONAL MATERIAL: STUDY OF FOLK MUSIC THROUGH THE AGES; STUDY OF OPERA FROM EARLY GREEK PLAYS; STUDY OF ANCIENT INSTRUMENTS AND THEIR DEVELOPMENT; STUDY OF AMERICAN MUSIC; DEVELOPMENT OF LARGE SYMPHONIES; HISTORY OF ORIENTAL MUSIC AND INSTRUMENTS; HISTORY OF NEGRO MUSIC; HISTORY OF AMERICAN INDIAN MUSIC.

I. LOCATION:
A. PENNSYLVANIA
B. PITTSBURGH

II. SCHOOL AND PROGRAM PERSONNEL:
A. NAME OF PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR AND FACULTY, MRS. JOANNE BAILEY

III. COURSE GUIDE DESCRIPTION:
A. THE COURSE GUIDE FOR THE HUMANITIES
B. COMPILED IN 1969
C. COST NOT CITED
D. MIMEOGRAPHED. OUTLINE FORM. 30 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO DEFINE WHAT IT MEANS TO BE A HUMAN BEING.
TO IDENTIFY THE BASIC PRINCIPLES THAT INFLUENCE MAN'S PERCEPTUAL AWARENESS AND ENCOURAGE HIS EMPATHY AND AESTHETIC RESPONSE TO ARTISTIC WORKS.
TO CONSTRUCT A METHOD BY WHICH TO UNDERSTAND THE VALUES THAT OTHER HUMAN BEINGS OF A DIFFERENT CULTURAL CLIMATE HAVE CHERISHED.
TO COMPARE THE VALUES BY WHICH MAN REFLECTS HIS HIGHEST AND LOWEST POTENTIAL AS A HUMAN BEING.
TO IDENTIFY THE PHILOSOPHICAL AND SOCIAL FORCES IN A CULTURAL EPOCH THAT INFLUENCE MAN TO EXPRESS HIMSELF AESTHETICALLY IN A TYPICAL OR AN ATYPICAL MANNER.
TO ANALYZE THE VALUES THAT MAN HAS EXPRESSED IN PHILOSOPHY, LITERATURE, THE VISUAL AND PLASTIC ARTS, ARCHITECTURE AND MUSIC THROUGHOUT THE AGES.
TO TRACE THE HERITAGE OF WESTERN MAN'S CONTINUOUS SEARCH FOR THE ANSWER TO THE QUESTION "WHO AM I?" SO THAT THE STUDENT WILL SEE HIS OWN IDENTITY WITH UNIVERSAL MAN.
C. SUBJECT AREAS: PHILOSOPHY, LITERATURE, ART, ARCHITECTURE, MUSIC.
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
SCOPE: CLASSICAL GREECE TO THE MODERN DAY.
UNIT I. ORIENTATION TO THE STUDY OF HUMANITIES (CONSIDERATION OF VALUES; THE IMPORTANCE AND NATURE OF THE ARTS IN THE HUMANITIES; WHAT IT MEANS TO BE HUMAN; OTHER TOPICS)
UNIT II. CLASSICAL GREECE (EXPRESSING THE ZEITGEIST; IDENTIFYING THE VALUES OF THE ERA AND THEIR INFLUENCE AND RELATION TO MODERN LIFE; GREEK THEATRE AND TRAGEDY; STYLES OF SCULPTURE; DEFINITION OF CLASSIC STYLE)
UNIT III. THE SPIRIT OF ROME (ROMAN ZEITGEIST; INFLUENCE OF GREEK CULTURE ON ROME; VALUES WHICH ROME IMPARTED THROUGH HER EMPIRE; ROMAN JUSTICE; OTHER TOPICS)
UNIT IV. THE MIDDLE AGES (ZEITGEIST OF THE ERA AS RELATED TO THE ARTS PRODUCED DURING THE PERIOD; RELATION OF PLATONIC AND ARISTOTELIAN THOUGHT TO THE PHILOSOPHY OF AUGUSTINE AND THOMAS AQUINAS; OTHER TOPICS)

UNIT V. THE RENAISSANCE (SOCIAL FORCES THAT ADVANCED HUMANISM; VALUES OF HUMANISM AS RELATED TO THE ARTS; MACHIAVELLI; EFFECT OF THE REFORMATION ON THE ARTS; CONFLICTS OF VALUES AND THEIR PRESENCE IN ART WORKS OF THE PERIOD; OTHER TOPICS)
UNIT VI. THE CONFLICT OF AUTHORITY AND REASON (PHILOSOPHICAL AND SOCIAL FORCES REFLECTED IN THE ARTS OF THE LOWLANDS, ENGLAND AND FRANCE; CONTRAST OF REALISTIC, BAROQUE, AND CLASSICAL STYLE IN THE ARTS; VALUES OF SATIRE; OTHER TOPICS)
UNIT VII. ROMANTICISM (DISTINCTION BETWEEN THE CLASSICAL AND ROMANTIC SPIRIT; EVOLUTION OF SOCIAL FORCES FROM THE MIDDLE AGES TO THE 19TH CENTURY; OTHER TOPICS)
UNIT VIII. MODERNISM (CONTEMPORARY SOCIAL FORCES; CORRELATION OF SCIENTIFIC AND HUMANISTIC VALUES; PERSISTENT CONCERNS OF MAN THROUGH THE AGES AS REVEALED IN THE PROGRESSION OF THE ARTS; OTHER TOPICS)
FOR EACH UNIT, OBJECTIVES, AN OUTLINE OF CO4RSE CONTENT, SUGGESTED ACTIVITIES, AND INSTRUCTIONAL MATERIALS ARE LISTED.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. ONE TEACHER FOR ALL AREAS
B. STUDENT ENROLLMENT:
1. JUNIORS, SENIORS
2. PREREQUISITES NOT CITED
3. ELECTIVE AND GIVEN FOR CREDIT
C. CLASS ACTIVITIES INCLUDE DISCUSSIONS, INDEPENDENT STUDY PROJECTS, CREATIVE PROJECTS, REPORT ON A CULTURAL EXPERIENCE BASED ON AN OUTSIDE CULTURAL ACTIVITY.
D. EXTRACURRICULAR ACTIVITIES INCLUDE THE FOLLOWING EVENTS: PITTSBURGH PLAYHOUSE PRODUCTIONS, PITTSBURGH SYMPHONY AND OPERA CONCERTS, ART EXHIBITS, FILM FESTIVALS, AND OTHER CULTURAL ACTIVITIES OFFERED BY AREA COLLEGES AND UNIVERSITIES.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT: THE VIEW IS HELD THAT FOCUS SHOULD NOT BE ON STATIC, MEASURABLE ENDS SINCE THE STUDENT'S ATTITUDES TRANSCEND THE CLASSROOM. TO MEET ACADEMIC REQUIREMENT, GROWTH IS MEASURED THROUGH CLASS DISCUSSION, INDEPENDENT STUDY PROJECTS, ESSAY TESTS, CREATIVE PROJECTS, ORAL AND WRITTEN REPORTS.
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDED FOR EACH UNIT
B. BIBLOGRAPHY INCLUDED FOR EACH UNIT. GENERAL BIBLIOGRAPHY.
C. REFERENCE MATERIALS CONSIST OF INSTRUCTIONAL MATERIALS LISTED FOR EACH UNIT, SUCH AS TEXTS, FILMS, SLIDES, RECORDINGS, AND A LIST OF COMMUNITY RESOURCES.
D. NO APPENDICES

MUSIC ABSTRACT

WITH ZEITGEIST AS THE CORE OF EACH ERA, THE APPROACH TO MUSIC EMPHASIZES THE PHILOSOPHICAL AND SOCIAL FORCES THAT INFLUENCE MAN'S AESTHETIC ACCOMPLISHMENTS. (SEE BRIEF DESCRIPTION OF EACH UNIT UNDER IV D.) MUSIC IS VIEWED AS A PART OF THAT DYNAMIC HERITAGE WHICH FORMS THE STUDENT'S DIRECT HERITAGE. AN ATTEMPT IS MADE TO ANALYZE THE VALUES MAN HAS EXPRESSED IN HIS MUSIC.

IN THE ORIENTATION UNIT, BASIC ELEMENTS OF MUSIC ARE IDENTIFIED. ONE MUSICAL SELECTION IS CHOSEN TO DRAW A PARALLEL BETWEEN THE ESSENTIAL ELEMENTS OF ART AND MUSIC.

IN THE UNIT ON CLASSICAL GREECE, RECORDINGS OF GREEK MUSIC ARE USED WITH A DISCUSSION OF MEDEA.

MUSIC IS FORMALLY INTRODUCED INTO THE HUMANITIES COURSE IN THE MEDIEVAL UNIT. CHARACTERISTICS OF PLAINSONG, ORGANUM, THE MASS, A TROPE, A MOTET, AND A CANON ARE CONSIDERED. THE DEVELOPMENT OF DRAMA IS TRACED FROM THE TROPE TO THE MORALITY PLAY.

ITALIAN AND ENGLISH MADRIGALS ARE USED TO REPRESENT MUSICAL INNOVATIONS OF THE RENAISSANCE. A CHORAL GROUP DEMONSTRATES MADRIGALS. THE FILM, SECULAR MUSIC OF THE RENAISSANCE: JOSQUIN DES PRES IS SHOWN. (SOURCE OF FILM NOT CITED.)

IN THE UNIT ON THE CONFLICT OF AUTHORITY AND REASON, GENERAL CHARACTERISTICS OF BAROQUE MUSIC ARE IDENTIFIED, AND THE FUGUE, ORATORIO, AND MASS AS BAROQUE FORMS ARE DEFINED. WORKS OF MONTEVERDI, VIVALDI, BACH, AND HANDEL ARE USED.

MUSIC OBJECTIVES IN THE STUDY OF ROMANTICISM ARE AS FOLLOWS: TO TRACE THE GROWING FREEDOM OF CLASSICAL SYMPHONIC FORM IN BEETHOVEN'S WORKS, ESPECIALLY THE 7TH SYMPHONY; TO DEFINE THE CHARACTERISTICS OF THE LIED, CONCERTO, PROGRAM MUSIC, ROMANTIC OPERA AND ITS DEVELOPMENT, AND THE ROMANTIC SYMPHONY; TO DISCUSS THE APPLICATION OF THESE CHARACTERISTICS IN SELECTED WORKS OF SCHUBERT, SCHUMANN, BRAHMS, GRIEG, WAGNER, CHOPIN, AND PUCCINI.

WITH THE STUDY OF MODERNISM, AN ATTEMPT IS MADE TO RECOGNIZE TRENDS IN MODERN MUSIC AND ITS EXPERIMENTAL ASPECTS. IMPRESSIONISM IS SHOWN AS THE BRIDGE BETWEEN ROMANTIC AND MODERN MUSIC. WORKS OF DEBUSSY ARE USED. OTHER SPECIFIC WORKS INCLUDE KNOXVILLE: SUMMER OF 1915 BY SAMUEL BARBER, (A PRESENTATION OF JAMES AGEE'S HUMAN CONCERN FOR IDENTITY IN THE 20TH CENTURY), AND THE SYMPHONY NO. 3 BY ROY HARRIS. A GUEST LECTURER SPEAKS ABOUT ELECTRONIC MUSIC.

MUSIC ACTIVITIES INCLUDE PERFORMANCE ON A RECORDER IF POSSIBLE; LISTENING TO SELECTIONS (LIVE PERFORMERS OR RECORDINGS); ATTENDANCE AT PITTSBURGH SYMPHONY, OPERA, AND OTHER AREA CONCERTS; STUDENT PERFORMANCES SUCH AS CHOPIN PIANO WORKS.

NORTH ALLEGHENY SENIOR HIGH SCHOOL

308

I. LOCATION:
   A. PENNSYLVANIA
   B. PITTSBURGH

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR, DAVID T. NICKLAS (SUPERVISOR OF ENGLISH)
   C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES I
   B. COMPILED IN 1970
   C. COST NOT CITED
   D. MIMEOGRAPHED. 22 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES NOT STATED
   C. SUBJECT AREAS: LITERATURE, PHILOSOPHY, RELIGION, ART, MUSIC
   D. EMPHASIS: LITERATURE
   E. THEMATIC APPROACH.
      THE COURSE GUIDE CITES OBJECTIVES, AN OUTLINE OF CONTENT, PROCEDURES, INSTRUCTIONAL MATERIALS, AND QUESTIONS AND ESSAY TOPICS FROM EACH OF THE FOLLOWING UNITS: I. MAN AND SPIRIT--RELIGION AND RELIGIOUS LITERATURE. II. MAN AND GOD--MORALS IN LITERATURE. III. COMPOSITION--THE ESSAY--THE RESEARCH PAPER. IV. THE RATIONAL MAN--PHILOSOPHY AND ANALYZATION. V. MAN AND THE CHANGING SOCIAL STRUCTURE--THE 20TH CENTURY. VI. MAN AND HIS IMAGINATION--PSYCHOLOGY AND DRAMA.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. NUMBER OF TEACHERS NOT INDICATED. GUEST SPEAKERS.
   B. STUDENT ENROLLMENT:
      1. JUNIORS. HUMANITIES I IS THE FIRST OF A 2-YEAR SEQUENCE.
      2. PREREQUISITES: 1) SUPERIOR ABILITY IN ENGLISH; 2) A GRADE OF "B" OR HIGHER IN THE PREVIOUS YEAR'S ENGLISH COURSE; 3) ABOVE-AVERAGE READING AND WRITING SKILLS.
      3. ELECTIVE. HUMANITIES I IS A PREREQUISITE FOR HUMANITIES II.
   C. CLASS ACTIVITIES INCLUDE CORE READINGS ASSIGNED TO ALL STUDENTS FOR EACH UNIT. SUPPLEMENTARY READINGS ARE CHOSEN BY THE STUDENTS.
   D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS AND ATTENDANCE AT PLAYS, CONCERTS, LECTURES, AND ART SHOWS.
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT: 1) ESSAY TESTS; 2) TWO EXTENSIVE RESEARCH PAPERS WHICH TEST THE STUDENT'S ABILITY TO COMPARE AND CONTRAST VARIOUS AUTHORS' PHILOSOPHIES AND HIS ABILITY TO ENLARGE UPON A BASIC IDEA; 3) ORAL PRESENTATION OF FORMAL PANELS; 4) INFORMAL DISCUSSION GROUPS; 5) CLASS PARTICIPATION; 6) SHORT PAPERS, CREATIVE AND CRITICAL.
   F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
   A. SUGGESTED ACTIVITIES NOT INCLUDED
   B. BIBLIOGRAPHY INCLUDED
   C. REFERENCE MATERIALS INCLUDE A LIST OF TEXTBOOKS, FILMSTRIPS, RECORDINGS, AND SLIDES
   D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS STUDIED IN RELATION TO EACH UNIT THEME. (SEE THEMES UNDER IV, E)

WITH AN OBJECTIVE COMPARISON OF VARIOUS RELIGIONS IN UNIT I, MUSIC AND ART OF THE JUDAIC-CHRISTIAN AND EASTERN HERITAGE ARE EXPLORED. MUSIC INCLUDES A CONSIDERATION OF GREGORIAN CHANTS, POLYPHONIC WORKS, AND HANDEL'S MESSIAH.

IN UNIT II, BERLIOZ' DAMNATION OF FAUST IS STUDIED WITH THE RECURRING THEME OF CONFLICT BETWEEN GOOD AND EVIL.

20TH CENTURY ARTS ARE EXAMINED IN UNIT V AS REFLECTIONS OF THE REACTION AGAINST ESTABLISHED IDEALS. POPULAR SONGS OF TODAY ARE TRACED TO THEIR ORIGINAL MODELS. A SURVEY OF MODERN MUSIC INCLUDES WORKS OF COPLAND, SCHOENBERG, STRAVINSKY, PROKOFIEV AND BARTOK, AS WELL AS EXAMPLES OF EXPERIMENTAL MUSIC, JAZZ, RHYTHM AND BLUES, AND ROCK AND ROLL. FINALLY, 20TH CENTURY ART AND MUSIC ARE COMPARED AND RELATED TO THE LITERARY IMAGE OF MODERN MAN.

NORTH ALLEGHENY SENIOR HIGH SCHOOL

I. LOCATION:
  A. PENNSYLVANIA
  B. PITTSBURGH

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, DAVID T. NICKLAS (SUPERVISOR OF ENGLISH)
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES II
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. MIMEOGRAPHED. 4 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES NOT STATED
  C. SUBJECT AREAS: LITERATURE, PHILOSOPHY, RELIGION, ART, MUSIC
  D. EMPHASIS: LITERATURE
  E. THEMATIC APPROACH.
    SELECTED PHILOSOPHICAL, LITERARY AND ARTISTIC WORKS ARE STUDIED UNDER THE FOLLOWING MAJOR HEADINGS: I. PHILOSOPHY--CONTINUATION FROM HUMANITIES I (INTRODUCTION). II. FICTION AND DRAMA OF 20TH CENTURY EXISTENTIALISM. III. ENGLISH ROMANTIC POETRY. IV. THE ROMANTIC AGE IN AMERICA. V. SHAKESPEARE'S TRAGEDIES. VI. ART--RENAISSANCE TO ROMANTIC 19TH CENTURY. VII. MUSIC--CLASSIC AND ROMANTIC.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED. GUEST SPEAKERS.
  B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITE: HUMANITIES I
    3. ELECTIVE
  C. CLASS ACTIVITIES EMPHASIZE CREATIVE INDEPENDENT LEARNING. WHENEVER NECESSARY, MAJOR TOPICS ARE PRESENTED BY LECTURE; OTHERS ARE HANDLED ENTIRELY BY STUDENTS THROUGH DISCUSSION OR RESEARCH. THE STUDENT TAILORS HIS SCHEDULE TO MEET HIS OWN INDIVIDUAL NEEDS, AND TEACHERS ASSIGN SPECIAL STUDIES ACCORDING TO INDIVIDUAL NEEDS.
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. IT IS ASSUMED THAT EACH STUDENT WILL RECEIVE AN "A" EVERY 9 WEEKS. ACCORDINGLY, THE SOLE PURPOSE OF ESSAY AND TEST EVALUATION IS TO MEASURE AND INDICATE A STUDENT'S IMPROVEMENT.
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES NOT INCLUDED
  B. BIBLICGRAPHY INCLUDED
  C. REFERENCE MATERIALS INCLUDE A LIST OF TEXTBOOKS, FILMSTRIPS, RECORDINGS, AND SLIDES
  D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS STUDIED IN THE FINAL UNIT OF HUMANITIES II, A C URSE WHICH EMPHASIZES INDEPENDENT LEARNING. THE MUSIC OF BACH, BEETHOVEN, BRAHMS, TSCHAIKOWSKY, AND CHOPIN IS INCLUDED.

312

I. LOCATION:
   A. PENNSYLVANIA
   B. SELINSGROVE

II. SCHOOL AND PROGRAM PERSONNEL:
   A. SUPERINTENDENT, W. MICHAEL WEADER
   B. PROGRAM DIRECTOR, MRS. PHYLLIS KARR
   C. PROGRAM FACULTY: MRS. KARR, MISS LOIS MILLER, MR. WILLIAM WELLS, MRS. LOUISE SLATER

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES
   B. COMPILED IN 1969
   C. COST NOT CITED
   D. MIMEOGRAPHED. 5 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. PROGRAM INITIATED IN 1963
   B. GENERAL OBJECTIVES:
      TO ENRICH THE LIVES OF THE PARTICIPATING STUDENTS BY OPENING NEW VISTAS ON THE HUMAN EXPERIENCE.
      TO BRING ABOUT A FAMILIARITY WITH MAN'S CULTURAL DEVELOPMENT, THE MAIN CURRENTS IN THAT DEVELOPMENT, AND AN UNDERSTANDING OF THOSE WHO HAVE HELPED TO SHAPE AND CONTINUE TO SHAPE THAT DEVELOPMENT.
      TO MOTIVATE A CONTINUING INTEREST IN THE PURSUIT OF UNDERSTANDING AND APPRECIATING THE ARTS.
      TO BRING ABOUT AN UNDERSTANDING OF CULTURES AND RELIGIONS OTHER THAN OUR OWN.
   C. SUBJECT AREAS: ART, MUSIC, LITERATURE, PHILOSOPHY
   D. AREAS RECEIVE EQUAL EMPHASIS
   E. THEMATIC APPROACH.

   THE FOLLOWING 5 UNITS COMPRISE THE YEARS' STUDIES IN THE HUMANITIES: I. MAN TODAY. 1) ORIENTATION AND A STUDY OF CONTEMPORARY MAN, HIS PROBLEMS IN RELATING TO OTHER MEN, AND HIS VARIOUS MEANS OF EXPRESSION THROUGH MEDIA AND THE ARTS. 2) A STUDY OF MAN, THE ARTIST: MAN, THE BUILDER; MAN, THE MUSICIAN; AND MAN, THE THINKER. 3) AN INVESTIGATION OF DRAMA WHICH LEADS TO A STUDY OF THEATRE TODAY AND IN THE ANCIENT GREEK WORLD. (9 WEEKS) II. MAN AND HIS VALUES IN THE GREEK WORLD. EMPHASIS IS PLACED ON THE CONTINUING RELEVANCE OF THOSE VALUES IN THE WORLD TODAY. (9 WEEKS) III. OUR ROMAN LEGACY. (2 WEEKS) IV. MAN IN THE MIDDLE AGES AND THE RENAISSANCE. THIS UNIT INCLUDES A STUDY OF ARTISTIC EXPRESSION FROM THE EARLY MIDDLE AGES TO THE BAROQUE PERIOD. (10 WEEKS) V. MAN AND HIS RELIGION. AN ATTEMPT IS MADE TO SHOW SOME OF THE VALUES BY WHICH ALL MEN LIVE, REGARDLESS OF PERIOD OR PLACE. (4 WEEKS) CONCLUSION. SUMMARY AND RELATION OF HISTORICAL PERIODS TO CONTEMPORARY SITUATIONS AND ARTISTIC EXPRESSION. (2 WEEKS) THIS COMPLETES A CYCLE; HAVING BEGUN WITH "MAN TODAY," THE COURSE CONCLUDES WITH THE SAME FOCUS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

   A. TEAM OF 4 TEACHERS. GUEST LECTURERS ARE INVITED FROM SUSQUEHANNA UNIVERSITY AND BUCKNELL UNIVERSITY.

B. STUDENT ENROLLMENT:
   1. JUNIORS AND SENIORS
   2. PREREQUISITES NOT CITED
   3. ELECTIVE

C. CLASS ACTIVITIES INCLUDE IN-DEPTH RESEARCH, REQUIRED READINGS, PANEL PRESENTATIONS, AND THE USE OF FILMS, FILMSTRIPS, RECORDS, TAPES, SLIDES, FRAMED PRINTS, AND PIECES OF SCULPTURE. THE CLASS MEETS FOR 43 MINUTES DAILY AND IS COMPRISED OF 3 GROUPS OF APPROXIMATELY 25 STUDENTS EACH.

D. EXTRACURRICULAR ACTIVITIES INCLUDE 2 MAJOR FIELD TRIPS YEARLY, ONE TO WASHINGTON D.C. (NATIONAL ART GALLERY AND CATHEDRALS), AND ONE TO THE MUSEUM OF ART, THE RODIN MUSEUM OF SCULPTURE, AND INDEPENDENCE HALL IN PHILADELPHIA. OTHER SHORT TRIPS IN THE LOCAL AREA INCLUDE ATTENDANCE AT CULTURAL PERFORMANCES.

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS, QUIZZES, APPRAISAL OF INDIVIDUAL SCRAPBOOKS, AND THE STUDENT'S GENERAL INTEREST AND CONTRIBUTION TO CLASS DISCUSSION.

F. FUTURE PLANS INCLUDE PROVISION FOR A DOUBLE-PERIOD CLASS MEETING AT LEAST EVERY 2 WEEKS.

VI. NO ADDITICNAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

AS A FORM OF MAN'S ARTISTIC EXPRESSION, MUSIC IS INCLUDED IN THE UNIT DEALING WITH CONTEMPORARY MAN AND, IN TURN, THOSE UNITS WHICH EXAMINE ART IN HISTORICAL PERIODS FROM 5TH CENTURY B.C. ATHENS TO MODERN TIMES.

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

I. LOCATION:
A. RHODE ISLAND
B. CRANSTON

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, WILLIAM J. KUTNESKI
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES - ART AND MUSIC SYLLABUS
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. MIMEOGRAPHED. 20 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITATION NOT CITED
B. GENERAL OBJECTIVES:
TO DEVELOP AN AWARENESS AND UNDERSTANDING OF HOW AND WHAT MUSIC AND ART COMMUNICATE, THROUGH STUDY OF SOME OF THE GREAT MUSIC, ARCHITECTURE, PAINTING, AND SCULPTURE OF THE VARIOUS AGES.
TO DEVELOP AN AWARENESS AND UNDERSTANDING OF BROAD STYLISTIC TENDENCIES IN THE ARTS AS THEY RELATE TO THE ATTITUDE AND CONDITIONS OF MEN IN THE MAJOR HISTORICAL PERIODS IN WESTERN CIVILIZATION.
TO DEVELOP VISUAL AND AURAL SENSITIVITY THROUGH EXPERIENCE WITH AND UNDERSTANDING OF WORKS OF ART AND MUSIC.
C. SUBJECT AREAS: 4 HUMANITIES CLASSES ARE OFFERED. 3 INCLUDE MUSIC AND ART; THE 4TH INCLUDES MUSIC, ART, AND ENGLISH.
D. EMPHASIS: MUSIC AND ART
E. CHRONCLOGICAL APPROACH.
COURSE MATERIALS INCLUDE DEFINITION AND PHILOSOPHY OF THE COURSE, GENERAL AND SPECIFIC OBJECTIVES, A DESCRIPTION OF THE "STUDY OF MUSIC AS AN ART," AND SPECIFIC CHARACTERISTICS OF MUSIC DURING THE FOLLOWING PERIODS: MEDIEVAL, 800 TO 1400; RENAISSANCE, 1400 TO 1600; BAROQUE, 1600 TO 1750; CLASSICAL, 1750 TO 1800; ROMANTIC, 1800 TO 1900; IMPRESSIONISM; AND THE 20TH CENTURY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM TEACHING
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES NOT DESCRIBED
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS INCLUDED FOR EACH PERIOD ARE AS FOLLOWS: CHARACTERISTICS OF THE PERIOD; CHARACTERISTICS OF THE MUSIC; COMPOSERS AND SPECIFIC MUSICAL EXAMPLES; STATESMEN AND HISTORICAL EVENTS; NAMES OF WRITERS, ARTISTS, SCULPTORS, ARCHITECTS.
D. NO APPENDICES

MUSIC ABSTRACT

SINCE THE BEGINNING OF TIME MAN HAS EXPRESSED IN THE VISUAL ARTS AND IN MUSIC HIS CONDITION AS MAN--HIS THOUGHTS, HOPES, FEARS, QUESTIONS, ANSWERS, AND DREAMS, AND IN HIS RESPONSE TO THESE EXPRESSIONS HE HAS ENRICHED HIS LIFE. HEREIN LIES THE REASON FOR A HUMANITIES COURSE IN ART AND MUSIC, AS DESCRIBED IN THIS COURSE GUIDE.

OBJECTIVES PERTAINING TO MUSIC IN THE ART AND MUSIC SYLLABUS ARE AS FOLLOWS: TO DISTINGUISH IN SOUND THE DIFFERENCE BETWEEN NOISE AND TONE THROUGH AN UNDERSTANDING OF TERMS SUCH AS FREQUENCY, PITCH, INTENSITY, LOUDNESS, TIMBRE, DURATION, TIME, AND HARMONIC SERIES; TO UNDERSTAND THE DISTINGUISHING CHARACTERISTICS OF MUSICAL FORMS SUCH AS SUITE, SYMPHONY, SONATA, CONCERTO, CONCERTO GROSSO, THEME AND VARIATIONS, MASS, ORATORIO, OPERA, OVERTURE, TONE POEM, CHAMBER MUSIC, AND BALLET; TO IDENTIFY AURALLY THE MUSIC OF VARIOUS HISTORICAL PERIODS, AND TO LEARN CHARACTERISTICS OF THE MUSICAL DEVELOPMENTS OF THE FOLLOWING PERIODS: MEDIEVAL, RENAISSANCE, BAROQUE, CLASSICAL, ROMANTIC, IMPRESSIONISTIC, AND THE 20TH CENTURY. IMPORTANT COMPOSERS AND SPECIFIC MUSICAL EXAMPLES ARE LISTED FOR EACH PERIOD; CHARACTERISTICS OF THE MUSIC OF THE PERIOD ARE DESCRIBED. FOR EXAMPLE, CHARACTERISTICS OF CLASSICAL MUSIC (1750-1800) ARE LISTED AS FOLLOWS: CHANGE OF EMPHASIS FROM POLYPHONIC TO HARMONIC TEXTURES; HARMONY AND MELODY MORE DIATONIC; THEMATIC ORGANIZATION, PHRASEOLOGY AND LARGER SECTIONAL STRUCTURES ARE SIMPLE AND CLEAR; MUSIC IS MORE RESTRAINED, IMPERSONAL AND OBJECTIVE; ELEGANCE, GRACE, AND REFINEMENT ARE TYPICAL.

316

MIDDLETOWN HIGH SCHOOL

I. LOCATION
  A. RHODE ISLAND
  B. MIDDLETOWN

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL, MR. COEN
  B. PROGRAM DIRECTOR, H. WELLS FRENCH, JR.
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. DATE OF COMPILATION NOT CITED
  C. COST NOT CITED
  D. MIMEOGRAPHED. 10 PAGES.

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    TO STUDY THE AMERICAN PEOPLE, THEIR PAST, AND THE DEVELOPMENT OF THEIR NATIONAL CHARACTER.
    TO DEVELOP THE STUDENT'S ABILITY TO COMMUNICATE, INVESTIGATE, EVALUATE, HYPOTHESIZE, THINK AND APPRECIATE HIMSELF AND HIS COUNTRY.
  C. SUBJECT AREAS: AMERICAN HISTORY, LITERATURE, MUSIC, ART
  D. EMPHASIS: AMERICAN HISTORY, LITERATURE
  E. THEMATIC APPROACH
    THE COURSE GUIDE CONTAINS A STATEMENT OF PURPOSE AND OUTLINE OF CONTENT FOR EACH OF THE FOLLOWING THEMES: I. NATIONALISM (THE RISE OF AMERICAN NATIONALISM AND THE DEVELOPMENT OF A NATIONAL CHARACTER). II. GOOD AND EVIL (THE NATURE OF MAN AND HIS RELATIONSHIP TO THE UNIVERSE AS CONCEIVED BY THE PHILOSOPHERS AND WRITERS OF AMERICA, AS WELL AS BY THE PEOPLE THEMSELVES). III. EXPANSION (UNIQUE AMERICAN FRONTIER EXPERIENCE). IV. WAR AND AMERICA (HOW WAR HAS ALTERED THE DEVELOPMENT OF AMERICA). V. CAPITALISM (NEGATIVE AND POSITIVE EFFECTS OF CAPITALISM ON THE DEVELOPMENT OF THE AMERICAN PEOPLE). VI. MINORITY STRUGGLES (THE STRUGGLE OF VARIOUS MINORITY GROUPS, THEIR CONTRIBUTION TO, AND ROLES IN THE DEVELOPMENT OF AMERICA). VII. DISSENT (THE PURPOSES AND RESULTS OF DISSENT AND THE ROLE OF THE DISSENTER IN THE DEVELOPMENT OF AMERICA). VIII. EVERYMAN (ASPIRATIONS AND CONFLICTS OF THE COMMON MAN IN AMERICA).
    THE OUTLINE OF CONTENT CONSISTS OF TOPICS FOR STUDY AND TITLES OF SELECTED READINGS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEACHING METHOD NOT DESCRIBED
  B. STUDENT ENROLLMENT:
    1. JUNIORS
    2. PREREQUISITES NOT CITED
    3. FULFILLS 11TH YEAR REQUIREMENT FOR U.S. HISTORY AND AMERICAN LITERATURE
  C. CLASS ACTIVITIES NOT DESCRIBED
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE

MUSIC ABSTRACT

THE PROGRAM IS BASICALLY A COMBINATION OF AMERICAN HISTORY AND LITERATURE. THE STUDY OF EACH TOPIC PROVIDES FOR A CONSIDERATION OF MUSIC AND ART BUT THE AMOUNT OF TIME GIVEN TO THESE AREAS VARIES--DESCRIBED AS AN "OPEN" MATTER. CONSIDERABLE TIME MIGHT BE SPENT OBSERVING HOW MUSIC REFLECTS A GIVEN AGE OR PERIOD; THE CONSIDERATION OF ANOTHER ERA OR TOPIC MIGHT INCLUDE ONLY THE USE OF A SINGLE RECORDING.

AN OUTLINE OF CONTENT FOR THE PROGRAM'S 8 MAJOR THEMES INCLUDES THE FOLLOWING REFERENCES TO MUSIC.

THEME: NATIONALISM. DEVELOPING AMERICAN MUSIC.
THEME: EXPANSION. MUSIC OF EXPANSION.
THEME: WAR AND AMERICA. MUSIC AS A TOOL IN WAR.
THEME: CAPITALISM. MUSIC OF ERAS STUDIED.
THEME: MINORITY STRUGGLES. MUSIC OF BLACK PEOPLE IN AMERICA. ART AND MUSIC APPROPRIATE FOR EACH ETHNIC GROUP.
THEME: DISSENT. MUSIC CONCERNING DISSENT.
THEME: EVERYMAN. ART AND MUSIC CONSIDERED APPROPRIATE.

WESTERLY HIGH SCHOOL

I. LOCATION:
  A. RHODE ISLAND
  B. WESTERLY

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL, GERALD M. DUNN
  B. PROGRAM DIRECTOR NOT CITED
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. MUSIC AND ART APPRECIATION--HIGHLIGHTS OF LITERATURE AND WORLD EVENTS
  B. COMPILED IN 1967
  C. COST NOT CITED
  D. MIMEOGRAPHED. 9 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    TO TEACH THE STUDENT HOW TO CONFRONT VARIOUS MASTERPIECES OF LITERATURE, ART AND MUSIC WITH INTELLECTUAL CURIOSITY, THEREBY INCREASING HIS APPRECIATION OF WORKS OF ART.
    TO HELP THE STUDENT ACQUIRE A POINT OF VIEW, SUFFICIENTLY BROAD IN SCOPE TO CAUSE HIM TO INQUIRE INTO THOSE FACTORS RESPONSIBLE FOR THE PLACE OF THE HUMANITIES IN WESTERN CULTURE.
    TO DEVELOP IN THE STUDENT AN AWARENESS OF HIGH LEVELS OF BEING, TO MAKE HIM CONSCIOUS OF GREATER DIMENSIONS OF MIND, AND TO BRING MORE SUBSTANCE TO HIS OWN HUMAN EXPERIENCE.
  C. SUBJECT AREAS: LITERATURE, ART, MUSIC, HISTORY
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    THE PROGRAM PRESENTS A STUDY OF MAN'S PAST AND PRESENT CULTURE. FOR EACH OF THE FOLLOWING UNITS, THE COURSE GUIDE CONTAINS AN OUTLINE OF MAJOR HEADINGS IN MUSIC, ART, LITERATURE AND WORLD EVENTS: I. THE ANCIENT PERIOD (ANTIQUITY TO APPROXIMATELY 400 A.D.). II. THE MEDIEVAL PERIOD (400 TO 1400 A.D.). III. THE RENAISSANCE PERIOD (1400 TO 1600). IV. THE BAROQUE ERA (1600 TO 1750). V. THE CLASSICAL PERIOD (1750 TO 1800). VI. THE ROMANTIC PERIOD (1800 TO 1900). VII. THE 20TH CENTURY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM TEACHING. GUEST SPEAKERS.
  B. STUDENT ENROLLMENT NOT DESCRIBED
  C. CLASS ACTIVITIES INCLUDE LECTURES, RESEARCH PROJECTS, AND THE USE OF FILMS, SLIDES, AND RECORDINGS. THE CLASS MEETS TWICE A WEEK FOR THE FULL SCHOOL YEAR.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE QUIZZES, A TEST AT THE END OF EACH UNIT, NOTEBOOK EXAMINATION, AND 1 RESEARCH PAPER OR BOOK REPORT EACH SEMESTER.
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES NOT INCLUDED
  B. BIBLIOGRAPHY NOT INCLUDED

C. REFERENCE MATERIALS NOT INCLUDED. THE TEXT, THE HUMANITIES, BY DUDLEY AND FARICY (MCGRAW-HILL BOOK CO., 1967), IS USED FOR STUDENT REFERENCE.
D. NO APPENDICES

MUSIC ABSTRACT

MUSICAL WORKS ARE STUDIED IN THE CONTEXT OF THE HISTORICAL PERIODS WHICH PRODUCED THEM.

SELECTED ASPECTS OF MUSIC CONSIDERED WITH EACH PERICD ARE AS FOLLOWS.

THE ANCIENT PERIOD: PRIMITIVE MAN AND THE ARTS. THE INFLUENCE OF ORIENTAL NATICNS. EARLY INSTRUMENTS. CHARACTERISTICS OF THE PERIOD.

THE MEDIEVAL PERIOD: SACRED MCNOPHCNIC, POLYPHCNIC, AND HOMOPHONIC MUSIC. MUSIC OF THE TROUBADOURS, TROUVERES, AND MINNESINGERS. THE DEVELOPMENT OF MUSIC NOTATION. THE DEVELOPMENT OF EARLY INSTRUMENTS.

THE RENAISSANCE PERIOD: THE EARLY MASS. THE REFORMATION (CHORALE, ANTHEM, MOTET, MADRIGAL). THE MEISTERSINGERS. THE CLAVICHORD. BALLET AT THE COURT OF LOUIS XIV.

THE BAROQUE PERIOD: GENERAL OBSERVATIONS--MEANING CF BAROQUE. BIRTH AND GROWTH OF OPERA IN ITALY. OPERA IN FRANCE--ADVERSE TO ITALIAN INFLUENCE. OPERA IN ENGLAND--THE MASQUE. SACRED MUSIC IN ITALY. RISE OF INSTRUMENTAL MUSIC. THE ROCOCO INFLUENCE.

THE CLASSICAL PERIOD: THE AGE OF REASON. THE CLASSICAL SYMPHONY. THE CLASSICAL SCNATA. CHAMBER MUSIC. OPERAS OF GLUCK. SINGSPIEL. FROM CLASSICISM TO ROMANTICISM (BEETHOVEN).

THE ROMANTIC PERIOD: BELIEF IN FREEDOM AND THE EQUALITY OF MAN. CREATION OF NATIONALISM IN MUSIC. THE DEVELOPMENT CF PROGRAM MUSIC AND THE SYMPHONIC TCNE POEM. USE OF THE LEITMOTIV. THE BIRTH OF GRAND OPERA. WAGNER'S MUSIC DRAMAS. IMPCRTANT COMPOSERS OF THE PERIOD.

THE 20TH CENTURY: INFLUENCE OF WORLD EVENTS ON MUSIC AND THE ARTS. IMPRESSIONISM IN MUSIC. VARIOUS STYLES (NEO-ROMANTICISM, NEO-CLASSICISM, ATONALITY, POLYTONALITY, TWELVE-TONE MUSIC, ELECTRONIC MUSIC, PRIMITIVISM IN MUSIC. IMPCRTANT COMPOSERS OF THE PERIOD.

DREHER HIGH SCHOOL

I. LOCATION:
A. SOUTH CAROLINA
B. COLUMBIA

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, ARLIE W. WHITTINGHILL
B. PROGRAM DIRECTOR, ELIZA H. STONE
C. PROGRAM FACULTY: MARY C. ANDERSON, ENGLISH; SUZANNE FLOYD, ART; MARIANNE HOLLAND, MUSIC; ELLEN MACLAUGHLIN, HOME ECONOMICS; SARA NALLEY, DRAMA; JAMES PARK, SCIENCE.

III. COURSE GUIDE DESCRIPTION:
A. WORLD HISTORY-HUMANITIES STUDENT MANUAL
B. COMPILED IN 1967
C. COST: $2.00
D. OFFSET. 70 PAGES

V. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO ASSIST WORLD HISTORY STUDENTS TO UNDERSTAND AND TO APPRECIATE THE HISTORICAL DEVELOPMENT OF MANKIND THROUGH THE STUDY OF MAN'S CREATIVE EXPRESSIONS.
TO ASSIST THE STUDENT TO REALIZE THAT THE ARTS TRANSCEND TIME, SPACE, AND LANGUAGE BARRIERS.
TO ASSIST THE STUDENT TO GAIN UNDERSTANDING AND PLEASURE THROUGH THE UNIQUE VISION OF THE ARTISTS.
TO ASSIST THE STUDENT TO GAIN UNDERSTANDING OF THE HUMANITIES AND TO RELATE GENERAL CONCEPTS TO HIS PERSONAL AND NATIONAL LIFE.
C. SUBJECT AREAS: WORLD HISTORY, PHILOSOPHY, RELIGION, MUSIC, ART, LITERATURE, DRAMA
D. AREAS RECEIVE EQUAL EMPHASIS
E. MODIFIED CHRONOLOGICAL APPROACH.
THE COURSE GUIDE INCLUDES CONCEPTS, VOCABULARY DEFINITIONS, AND "HIGHLIGHTS" FOR EACH OF THE FOLLOWING LESSONS: 1) PREHISTORIC. 2) EGYPT. 3) FERTILE CRESCENT AND EARLY INDIA. 4) CRETE, MYCENAE, HOMERIC GREECE. 5) GREECE. 6) GREECE. 7) ROME. 8) INDIA AND THE MIDDLE AGES. 9) MIDDLE AGES. 10-A) CHARTRES. 10-B) CHINA. 11) RENAISSANCE. 12) SCIENCE. 13) CHRISTIAN THEMES IN ART AND MUSIC. 14) FILM, 1492. 15) BAROQUE AND ROCOCO. 16) NEO-CLASSICISM. 17) THE LOUVRE. 18) ROMANTICISM AND REALISM. 19) CONCERT. 20) THE NOVEL AND VICTORIAN ENGLAND. 21) JAPAN. 22) RUSSIA. 23) AFRICA. 24) OPERA. 25) IMPRESSIONISM. 26) COSTUME. 27) THE BALLET AND ART. 28) EARLY 20TH CENTURY. 29) CONCERT. 30) 20TH CENTURY ART. 31) 20TH CENTURY DRAMA AND LITERATURE. 32) FILM, 1964.
F. PRODUCTION OF THE MANUAL WAS MADE POSSIBLE THROUGH A FEDERAL GRANT RECEIVED UNDER PL 89-10, TITLE III, PROJECT #2420.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDE RESEARCH TOPICS FOR WORLD HISTORY, MUSIC, AND ART.
B. BIBLIOGRAPHY INCLUDED

C. REFERENCE MATERIALS INCLUDE DEFINITION OF TERMS, ART REPRODUCTIONS, DISCOGRAPHY, QUESTIONS FOR DISCUSSION, AND SYNOPSES OF SEVERAL OPERA LIBRETTOS.
D. NO APPENDICES

MUSIC ABSTRACT

IN THE 32 LESSONS OUTLINED IN THE STUDENT MANUAL, THE FOLLOWING INFORMATION IS INCLUDED WHERE PERTINENT: 1) DEFINITIONS OF MUSICAL TERMS; 2) LISTS OF RECORDINGS; 3) NAMES OF MAJOR COMPOSERS AND THEIR WORKS; AND 4) INFORMATION ABOUT MUSIC IN HISTORICAL PERIODS. SYNOPSES OF THE FOLLOWING OPERAS ARE INCLUDED: MOZART'S MARRIAGE OF FIGARO, PUCCINI'S MADAME BUTTERFLY, VERDI'S RIGOLETTO, ROSSINI'S THE BARBER OF SEVILLE, BIZET'S CARMEN, AND GERSHWIN'S PORGY AND BESS.

AMONG THE RECORDINGS SUGGESTED FOR STUDENT LISTENING ARE THE RCA VICTOR VOLUMES OF HISTORY OF MUSIC IN SOUND.

I. LOCATION:
A. SOUTH DAKOTA
B. CUSTER

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, DONALD H. SCHEUER
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. MIMEOGRAPHED. 4 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVE:
THE COURSE FOCUSES ON THE PHILOSOPHY THAT THE STUDENTS SHOULD EXPERIENCE RATHER THAN BE TAUGHT THE ELEMENTS INCORPORATED INTO THE HUMANITIES COURSE.
C. SUBJECT AREAS: ENGLISH, SOCIAL STUDIES, PHILOSOPHY, MUSIC, ART, DANCE, THEATRE, BEHAVIORAL SCIENCE
D. EMPHASIS: LITERATURE AND SOCIAL STUDIES
E. A VARIETY OF APPROACHES IS USED: THEMATIC, CHRONOLOGICAL, AND ELEMENTS.
THE FOLLOWING UNITS AND SELECTED TOPICS ARE CONSIDERED IN LIGHT OF THE BASIC QUESTIONS, "WHAT DOES IT MEAN TO BE HUMAN?" AND "HOW AND WHY HAVE PEOPLE TRIED TO EXPRESS THEIR HUMANITY?":
UNIT I. PROBLEM-SOLVING THROUGH TECHNIQUES OF IDEATION: ANGLO-SAXON PERIOD; THE MEDIEVAL PERIOD; THE HEROIC EPIC. (5 WEEKS)
UNIT II. PROBLEM-SOLVING THROUGH TECHNIQUES OF IDEATION: CHAUCER'S CANTERBURY TALES; POPE'S ESSAY ON MAN; THE ARTS OF THE LATE MIDDLE AGES AND RENAISSANCE. (4 WEEKS)
UNIT III. PROBLEM-SOLVING (SENSITIVITY AND PROBLEM DEFINITION); THE ELIZABETHAN AGE (LOVE LYRICS AND SONNETS, SPENSER, SHAKESPEARE); ELIZABETHAN MUSIC AND DANCES, PAINTING, AND TUDOR ARCHITECTURE. (4 WEEKS)
UNIT IV. TRAGIC DRAMA: HAMLET; ROSENKRANTZ AND GUILDENSTERN; CHARACTER ANALYSIS; THE THEATER AS ART. (3 WEEKS)
UNIT V. THE 17TH CENTURY: JOHN DONNE; THE CAVALIER POETS; WORKS OF MILTON AND JOHN BUNYAN; EARLY ENGLISH PORTRAITURE; MUSIC AND ARCHITECTURE OF THE PERIOD. (3 WEEKS)
UNIT VI. THE 18TH CENTURY: NEO-CLASSICISM AND SATIRE IN THE AGE OF REASON; WORKS OF POPE, SWIFT, JOHNSON, DEFOE, PEPYS, SHERIDAN, BLAKE, GRAY, GOLDSMITH, AND BURNS. (5 WEEKS)
UNIT VII. THE ROMANTIC AGE: WORKS BY WORDSWORTH, SHELLEY, BYRON, AND KEATS; EARLY ROMANTICISM; WATERCOLORISTS; THE MUSIC OF ROMANTICISM; HUMANISM--JOHN DEWEY. (3 WEEKS)
UNIT VIII. THE VICTORIAN AGE: WORKS BY CARLYLE, MACAULAY, NEWMAN, HUXLEY, TENNYSON, BROWNING, ARNOLD, AND ROSSETTI; REFLECTION OF THE PERIOD AND STYLE IN PROSE; THE ART OF CONSTABLE AND TURNER; THE PRE-RAPHAELITES; 19TH CENTURY MUSIC AND ARCHITECTURE; HUMANISM--ERICH FROMM. (4 WEEKS)

UNIT IX. THE 20TH CENTURY: WORKS BY HOUSMAN, YEATS, WOOLF, ELIOT, WAUGH, AND DYLAN THOMAS; THE POETRY OF ROCK; IMPRESSIONISM; THE ABSTRACTIONISTS; POP, OP, AND COMMERCIAL ART; MUSIC AND ARCHITECTURE OF THE 20TH CENTURY; THE FILM AS ART. (4 WEEKS)

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF REGULAR TEACHERS NOT INDICATED. RESOURCE PERSONS ARE USED EXTENSIVELY.
- B. STUDENT ENROLLMENT:
  1. GRADE LEVEL NOT INDICATED
  2. PREREQUISITES NOT CITED
  3. ELECTIVE. CREDIT IS GIVEN IN ENGLISH OR SOCIAL STUDIES.
- C. CLASS ACTIVITIES INCLUDE INDIVIDUAL RESEARCH PROJECTS, SMALL GROUP PRESENTATIONS, AND THE USE OF FILMS AND OTHER INSTRUCTIONAL MEDIA. PANEL PRESENTATIONS PROVIDE THE STUDENTS WITH OPPORTUNITY FOR FREEDOM IN EXPLORING CONTROVERSIAL AREAS AND IN EXPRESSING PERSONAL REACTIONS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE EXAMINATIONS, USUALLY OF A TAKE-HOME NATURE.
- F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

MUSIC IS INTEGRATED INTO THE VARIETY OF APPROACHES CHARACTERISTIC OF THIS PROGRAM. THESE APPROACHES INCLUDE THEMATIC DEVELOPMENTS, CHRONOLOGICAL STUDIES, AND RELATED ARTS EXPERIENCES WHEREBY THE STUDENTS EXAMINE RELATIONSHIPS AMONG THE SUBJECT AREAS. MUSICAL ACTIVITIES ARE VARIED: STUDENTS LISTEN TO RECORDINGS AND ATTEND LIVE CONCERTS.

SELECTED ASPECTS OF MUSIC INCLUDED IN THE COURSE UNITS ARE AS FOLLOWS: I. ANGLO-SAXON AND MEDIEVAL MUSIC. II. MUSIC OF THE LATE MIDDLE AGES AND RENAISSANCE. III. ELIZABETHAN MUSIC. V. MUSIC IN THE 17TH CENTURY. VI. MUSIC IN THE 18TH CENTURY. VII. THE MUSIC OF ROMANTICISM. VIII. 19TH CENTURY MUSIC. IX. 20TH CENTURY MUSIC.

I. LOCATION:
A. SOUTH DAKOTA
B. STEPHEN

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR, SISTER CHARLES PALM
C. PROGRAM FACULTY: MR. CARL JOHANSEN, ART; MISS MARILYN PORTZ, ENGLISH; SISTER CHARLES PALM, MUSIC

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. COMPILED IN 1971
C. NO COST
D. TYPEWRITTEN. 1 PAGE

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1970
B. GENERAL OBJECTIVES NOT STATED
C. SUBJECT AREAS: ART, LITERATURE, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC OR PROJECTS APPROACH.
THE COURSE FOCUSES ON A STUDY OF MAN AND HIS WAYS OF EXPRESSING HIMSELF. AMERICA'S INDIAN CULTURE IS EMPHASIZED.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM OF 3 TEACHERS
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE STUDENT PROJECTS SUCH AS FILM-MAKING, AND CONSTRUCTION OF MOBILES AND ART WORKS USING HUMANITIES THEMES.
D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT CULTURAL PERFORMANCES IN THE LOCAL AREA.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

MUSIC PROJECTS INCLUDE THE STUDY OF AMERICAN INDIAN MUSIC IN CONJUNCTION WITH INDIAN POETRY AND ART.

I. LOCATION:
  A. SOUTH DAKOTA
  B. LEMMON

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, MARGARET HANKS
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. COURSE SYLLABUS FOR AMERICAN CULTURE
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. MIMEOGRAPHED. 7 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    TO ENABLE THE STUDENT TO UNDERSTAND THE GROWTH OF IDEAS WHICH ARE STILL EVOLVING AND AFFECTING OUR LIVES.
    TO ENABLE THE STUDENT TO UNDERSTAND MAN'S EFFORTS TO CREATE BEAUTY.
    TO ENABLE THE STUDENT TO DISCOVER HOW MAN HAS ATTEMPTED TO SATISFY HIS SPIRITUAL NEEDS.
    TO ENABLE THE STUDENT TO APPRECIATE HOW MUSIC HAS DEVELOPED BY PROVIDING HIM THE OPPORTUNITY TO HEAR MUSICAL WORKS FROM VARIOUS PERIODS OF HISTORY.
  C. SUBJECT AREAS: HISTORY, ART, RELIGION, PHILOSOPHY, MUSIC, LITERATURE
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    THE COURSE IS DESIGNED TO ACQUAINT THE STUDENT WITH SOME OF THE FORCES WHICH HAVE INFLUENCED OUR PRESENT THOUGHTS AND ACTIONS. IT INVOLVES AN EXPLORATION OF THE STATEMENTS THAT CREATIVE AND INQUIRING MEN HAVE MADE ABOUT THEIR RELATION TO THEIR GODS, TO THEMSELVES, TO OTHER MEN, TO THE STATE, AND TO THE CUMULATIVE HISTORICAL CONSCIOUSNESS WHICH HAS MADE US WHAT WE ARE.
    THE COURSE GUIDE CONTAINS AN OUTLINE FOR THE FOLLOWING MAJOR HEADINGS: I. INTRODUCTION. II. INDIVIDUAL RESEARCH ON THE ANCESTRY OF EACH STUDENT. III. GREECE. IV. REPUBLICAN ROME TO THE DECLINE. V. RENAISSANCE AND THE REFORMATION. VI. 1900-1930. VII. RELIGIONS OF THE WORLD.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT NOT DESCRIBED
  C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, FILMSTRIPS, AND RECORDINGS.
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE APPRAISAL OF RESEARCH PROJECTS, SHORT-ANSWER TESTS, ESSAY TESTS, AND BOOK REPORTS.
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLICGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE TITLES OF FILMS AND PAPERBACKS
- D. NO APPENDICES

MUSIC ABSTRACT

STUDENTS HEAR RECORDINGS OF MUSICAL COMPOSITIONS FROM VARIOUS PERIODS OF HISTORY.

I. LOCATION:
A. SOUTH DAKOTA
B. WEBSTER

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, LEROY M. LARSON
B. PROGRAM DIRECTOR, DUANE ANDERSON
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. THE HUMANITIES
B. COMPILED IN 1970
C. COST NOT CITED
D. MIMEOGRAPHED AND DITTO COPIED. 47 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO ENABLE THE STUDENTS TO BECOME ACQUAINTED WITH MAN'S VARIOUS FORMS OF EXPRESSION IN REACTION TO HIS ENVIRONMENT.
TO ENABLE THE STUDENTS TO DISCOVER SOME OF MAN'S UNIVERSAL PROBLEMS AND HOW HE HAS ATTEMPTED TO SOLVE THEM, AS EXPRESSED IN HIS ART FORMS.
TO ENABLE THE STUDENTS TO DEVELOP RECEPTIVE AND CREATIVE THINKING PROCESSES BASED ON INFORMATION GATHERED FROM MAN'S PAST CULTURES.
TO ENABLE THE STUDENTS TO DEVELOP AN UNDERSTANDING OF HOW THE STUDY OF HUMANITIES CAN INFLUENCE THEIR PERSONAL LIVES AND ASSIST THEM IN THEIR INDIVIDUAL DEVELOPMENT.
TO ENABLE THE STUDENTS TO UNDERSTAND THE DIFFICULTIES AND ACHIEVEMENTS OF MAN'S COMMUNICATION WITH MAN.
C. SUBJECT AREAS: MUSIC, ART, ARCHITECTURE, LITERATURE, HISTORY, RELIGION, PHILOSOPHY, DRAMA
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL APPROACH.
THE FOLLOWING HISTORICAL PERIODS ARE STUDIED: 1) EARLY GREEKS; 2) ROMAN AND EARLY MEDIEVAL; 3) HIGH MIDDLE AGES; 4) RENAISSANCE; 5) AGE OF MANNERISM; 6) BAROQUE; 7) CLASSICAL; 8) ROMANTIC; 9) REALISM AND NATURALISM; 10) MODERN.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM OF 3 TEACHERS. RESOURCE PEOPLE.
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE LARGE-GROUP PRESENTATIONS, SMALL CONCENTRATED STUDY GROUPS, INDIVIDUAL PROJECTS, READER'S THEATER, AND THE USE OF FILMS, SLIDES, AND RECORDS.
D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. 8-PAGE BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE DISCOGRAPHY OF MUSIC AND SPOKEN RECORDINGS, LISTS OF FILMS, FILMSTRIPS, SLIDES, AND TAPES.

D. APPENDICES: 1) A DESCRIPTION OF THE ART CURRICULUM. 2) A LIST OF AUDIO-VISUAL MATERIALS PURCHASED WITH FUNDS PROVIDED BY TITLE II OF THE ELEMENTARY AND SECONDARY EDUCATION ACT OF 1965, P.L. 89-10.

MUSIC ABSTRACT

THE MAIN OBJECTIVE OF THE PROGRAM'S MUSIC STUDY IS TO GIVE THE STUDENTS AN OVERALL PICTURE OF THIS ART THROUGHOUT THE AGES, AND ITS RELATIONSHIP TO VARIOUS PEOPLES, CULTURES, AND HISTORICAL PERIODS.

AN OUTLINE OF IMPORTANT MUSICAL FORMS AND COMPOSERS DEALS WITH THE FOLLOWING PERIODS: ORIENTAL (TO 200 B.C.); GREEK AND ROMAN MUSIC (200 B.C. - 1000 A.D.); EARLY AND CENTRAL GOTHIC PERIODS; THE LATE GOTHIC PERIOD; THE EARLY RENAISSANCE; THE HIGH RENAISSANCE; THE EARLY BAROQUE; THE LATE BAROQUE; THE CLASSICAL PERIOD; THE ROMANTIC PERIOD; THE LATE ROMANTIC PERIOD; IMPRESSIONISM AND EXPRESSIONISM; THE MODERN PERIOD.

TOPICS FOR RESEARCH PROJECTS ARE LISTED. AMONG THOSE FOR THE 20TH CENTURY ARE THE FOLLOWING: A COMPARISON OF COMPOSERS STUDIED; A COMPARISON OF VARIOUS TYPES OF 20TH CENTURY MUSIC; INSTRUMENTAL WORKS; CHORAL WORKS; REVERSION TO THE CLASSICAL AND ROMANTIC STYLE; NOISE MUSIC; ELECTRONIC MUSIC.

I. LOCATION:
A. UTAH
B. OGDEN

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, JACK R. SELANDER
B. PROGRAM DIRECTOR NOT CITED
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. DITTO COPIED AND MIMEOGRAPHED. 11 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO DEVELOP THE ABILITY TO QUESTION ESTABLISHED VALUES.
TO ESTABLISH INDIVIDUAL CRITERIA FOR MAKING SOUND VALUE JUDGMENTS.
TO KNOW THE GREAT CREATIVE PERSONALITIES AS HUMAN BEINGS, AND TO UNDERSTAND THE INTANGIBLE FORCES WITHIN THEM, THE EXTERNAL FORCES THAT INFLUENCED THEM, AND THE CONTRIBUTIONS THEY MADE TO THE WORLD.
C. SUBJECT AREAS: ART, LITERATURE, MUSIC
D. AREAS RECEIVE EQUAL EMPHASIS
E. THEMATIC APPROACH.
THE HUMANITIES COURSE CENTERS ON THE QUESTION, "WHAT DISTINGUISHES MAN FROM THE LESSER BEAST?" SUCH CHARACTERISTICS ARE EXPRESSED IN THE FOLLOWING COURSE UNITS: 1) BEAUTY/UGLINESS: WHAT MAKES A THING BEAUTIFUL? (MAN HAS THE ABILITY TO UNDERSTAND, APPRECIATE, AND CREATE BEAUTY OR WORKS OF ART.) 2) PATRIOTISM/ANTI-PATRIOTISM: WHAT DOES IT MEAN TO BE PATRIOTIC? (MAN HAS THE ABILITY TO ESTABLISH FORMS OF GOVERNMENT.) 3) CONFORMITY/NON-CONFORMITY: A DELICATE BALANCE. (MAN HAS THE ABILITY TO REASON AND THE RIGHT TO QUESTION ESTABLISHED VALUES.) 4) MORALITY/IMMORALITY: HOW CAN WE JUDGE? (MAN HAS THE ABILITY TO MAKE MORAL DECISIONS.) 5) TRAGEDY/SATIRE: THE HUMAN EXPERIENCE. (MAN HAS THE ABILITY TO DISCIPLINE HIS MIND AND MATURE HIS EMOTIONAL LIFE; HE HAS THE ABILITY TO FEEL.) 6) GREATNESS/MEDIOCRITY: WHAT MAKES A MAN GREAT? (MAN HAS THE ABILITY TO RECOGNIZE AND WORSHIP A SUPREME BEING WITH POWERS THAT TRANSCEND HIS OWN; HE HAS THE ABILITY AND THE NEED TO IMPROVE HIS ENVIRONMENT AND HIS SOCIETY.)

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT INDICATED
B. STUDENT ENROLLMENT NOT DESCRIBED
C. CLASS ACTIVITIES INCLUDE LECTURES, PANEL DISCUSSIONS, AND THE USE OF RECORDINGS, FILMS, AND ART WORKS.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

THE FOLLOWING MUSICAL ASPECTS AND WORKS ARE STUDIED IN RELATION TO UNIT THEMES:

1) BEAUTY. RENAISSANCE CHANT; BAROQUE MUSIC (VIVALDI AND BACH); THE MUSIC OF WAGNER, TSCHAIKOWSKY, SIBELIUS AND RAVEL; HAYDN'S SURPRISE SYMPHONY, BORODIN'S POLOVETZIAN DANCES, AND PROKOFIEV'S ROMEO AND JULIET. THE FOLLOWING ELEMENTS OF BEAUTY ARE STUDIED IN SPECIFIC COMPOSITIONS: RHYTHM (RAVEL'S BOLERO); MOOD (GROFE'S GRAND CANYON SUITE); STYLE (DEBUSSY'S SIRENS); AND FORM (A HAYDN MINUET).

2) CONFORMITY. SAINT-SAEN'S CARNIVAL OF THE ANIMALS.

3) PATRIOTISM. FRED WARING ARRANGEMENTS: LET FREEDOM SING; AND THIS IS MY COUNTRY.

4) MORALITY. COMPARISON OF THE PERSONALITIES OF CHOPIN, WAGNER, AND BERLIOZ, AND AN INVESTIGATION TO SEE IF THESE PERSONALITIES ARE REFLECTED IN THEIR COMPOSITIONS.

5) TRAGEDY/COMEDY. SELECTED FOLK SONGS: SOMETIMES I FEEL LIKE A MOTHERLESS CHILD; WERE YOU THERE WHEN THEY CRUCIFIED MY LORD? AND TOM LEHRER'S THAT WAS THE YEAR THAT WAS.

6) GREATNESS. THE MUSIC OF MOZART, BEETHOVEN, GROFE, AND LEONARD BERNSTEIN.

I. LOCATION:
A. VERMONT
B. SPRINGFIELD

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, ARMAND A. GUARINO
B. PROGRAM DIRECTOR, EARL C. BOUDETTE
C. PROGRAM FACULTY: EARL C. BOUDETTE, HISTORY; JOHN BATEMAN, JR., ART; ANDREW J. SOULE, ENGLISH

III. COURSE GUIDE DESCRIPTION:
A. A PROGRAM IN HUMANITIES FOR 12TH GRADERS
B. DATE OF COMPILATION NOT CITED
C. COST NOT CITED
D. MIMEOGRAPHED. 29 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1968
B. GENERAL OBJECTIVE:
TO STUDY THE PRODUCTS OF THE MIND AND IMAGINATION WHICH CONVEY A POWERFUL SENSE OF THE CONDITION OF MAN, HIS THOUGHTS, HOPES, GUESSES, FEARS, QUESTIONS, ANSWERS, AND VISIONS.
C. SUBJECT AREAS: ART, MUSIC, HISTORY, LITERATURE
D. AREAS RECEIVE EQUAL EMPHASIS
E. CHRONOLOGICAL AND THEMATIC APPROCAH.
THE COURSE GUIDE CONTAINS STATEMENTS BY STUDENTS ABOUT THE HUMANITIES COURSE, ANNOTATED LISTS OF FILMS, SUPPLEMENTARY READINGS PERTINENT TO THE FILMS, AND A WEEKLY SCHEDULE OF MAJOR TOPICS AND CLASS ACTIVITIES. TOPICS DEAL FIRST WITH CONTEMPORARY SOCIETY, AND THEN RANGE FROM ANCIENT GREEK MYTHOLOGY TO THE 20TH CENTURY. REQUIRED READINGS AND FILMS, USED EXTENSIVELY, FOCUS ON THE MODERN ERA.
SELECTED TOPICS FROM VARIOUS WEEKS ARE AS FOLLOWS: CONTEMPORARY ART, MUSIC, AND COMMUNICATIONS; THE WORLD TODAY--AN INTERNATIONAL VIEW OF MAN'S PROBLEMS; GREEK MYTHOLOGY; INFLUENCE OF THE CHURCH IN THE RENAISSANCE; FLEMISH PAINTERS; CHAUCER; THE AGE OF REVOLUTION--REACTION AFTER NAPOLEON'S DEFEAT; INTRODUCTION TO MARX, DARWIN, AND WAGNER AS SYMBOLS OF CHANGE IN THE LAST HALF OF THE 19TH CENTURY; ORIENTAL CULTURE WEEK; A CULTURAL LOOK BEHIND THE IRON CURTAIN.
F. MUCH EMPHASIS IS PLACED ON FILM-VIEWING SKILLS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. TEAM OF 3 TEACHERS PRESENT FOR ENTIRE CLASS PERIOD EACH DAY.
B. STUDENT ENROLLMENT:
1. SENIORS
2. PREREQUISITES NOT CITED
3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
C. MOST HUMANITIES CLASSES ARE CONDUCTED IN A LARGE-GROUP INSTRUCTIONAL AREA. STUDENTS EXPRESSED A PREFERENCE FOR LARGE GROUP DISCUSSION OVER SMALL. CLASS MEETS FOR A 2-PERIOD BLOCK EACH DAY WITH ACCESS TO A LARGE GROUP AREA AND A VARIETY OF LEARNING CENTERS SUCH AS ART ROOMS, CONFERENCE ROOMS AND CUBICLES FOR LISTENING AND VIEWING.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES INCLUDED IN THE GUIDE:
   A. SUGGESTED ACTIVITIES NOT INCLUDED
   B. BIBLICGRAPHY INCLUDED
   C. REFERENCE MATERIALS INCLUDE A LIST OF FILMS
   D. NO APPENDICES

MUSIC ABSTRACT

SELECTED FRCM THE COURSE CALENCAR, THE FOLLOWING TOPICS ARE THOSE WHICH PERTAIN CIRECTLY TO MUSIC. STUDY CF CONTEMPORARY SOCIETY: THE GROWTH AND CHANGE IN MUSIC (A PREVIEW); PROTEST SONGS AS A REFLECTION OF OUR SOCIETY (ALSO, THEIR HISTORICAL MEANING); WHAT IS MUSIC? AMERICAN MUSICAL SHOWS AS A REFLECTION OF SOCIETY TODAY; HOW THE COMPOSER ADAPTS SOUNDS OF OUR SOCIETY TO CONCERT MUSIC; THE MUSIC OF ANCIENT GREECE; RENAISSANCE MOTETS; MUSIC INFLUENCED BY THE CHURCH; ITALIAN ORIGINS OF OPERA (AN HISTORICAL VIEW); ORGAN RECITAL OF BAROQUE MUSIC; HISTORICAL SIGNIFICANCE OF NORTHERN RENAISSANCE PAINTING AND MUSIC; REVOLUTION IN MUSIC (18TH AND 19Tn CENTURIES); HAYDN AS A SYMBOL OF THE CLASSICAL PERIOD IN MUSIC; MOZART AND HIS CONTRIBUTION TO MUSICAL DEVELOPMENT; BEETHOVEN AS A SYMBOL OF REVOLUTION IN MUSIC; EVOLUTION OF THE CONCERTO, SYMPHONY, AND SONATA; ROMANTICISM IN MUSIC; SLIDE PRESENTATICN, "OPERA AS AN ART FORM"; FILMSTRIP AND MUSIC--AIDA, RIGOLEITO, OR LA BOHEME; ROMANTIC MUSIC--SOUNDS THAT REFLECT 19TH CENTURY SOCIAL PROBLEMS; RICHARD WAGNER, IHE RING; EVOLUTION OF LEITMOTIF AS ARTISTIC RELATICN TO THE THEORIES OF DARWIN AND MARX; WAGNER AS SYMBOLIC OF ARTISTIC TRANSITION; RICHARD STRAUSS--THE TONE POEM AS MUSICAL INNOVATION; MUSIC, LITERATURE AND ART INFLUENCED BY THE CRUCIFIXION OF CHRIST; IMPRESSIONISM IN MUSIC; CARMEN (FIELC TRIP); STUDY OF ROMEO AND JULIEI, THE MUSIC OF BERLIOZ, TCHAIKOWSKY, AND PROKOFIEV, AND WEST SIDE STORY; ORIENTAL MUSIC; INTRODUCTION TO FAMOUS RUSSIAN COMPOSERS; 7TH SYMPHONY OF SHOSTAKOVICH.

WINDSOR HIGH SCHOOL

I. LOCATION:
  A. VERMONT
  B. WINDSOR

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR AND FACULTY, LAWRENCE H. TAYLOR

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES COURSE OUTLINE
  B. COMPILED IN 1969 AND 1970
  C. COST NOT CITED
  D. DUPLICATED. 45 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1969
  B. GENERAL OBJECTIVES:
    TO INTRODUCE THE STUDENTS TO ART, MUSIC, AND WRITING THAT MAKE UP AN IMPORTANT PART OF OUR WESTERN CULTURE.
    TO PENETRATE INDIFFERENCE, IGNORANCE AND FEAR OF NEW MATERIAL.
    TO CREATE A RATHER WIDE AND VARIED EXPOSURE TO THE ARTS AND HUMANISTIC STUDIES WITH EMPHASIS ON THE FILM AS A BASIC TEACHING DEVICE.
  C. SUBJECT AREAS: ART, ARCHITECTURE, LITERATURE, MUSIC
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. A LOOSELY STRUCTURED SERIES OF OFFERINGS.
    COURSE MATERIALS INCLUDE AN OUTLINE OF WEEKLY PRESENTATIONS, ACTIVITIES, AND DISCUSSION QUESTIONS AND TOPICS FOR THE ONE-SEMESTER HUMANITIES COURSE. SELECTED EXAMPLES ARE AS FOLLOWS: A STUDY OF SOPHOCLES' ANTIGONE, AND OEDIPUS REX, WITH DISCUSSION TOPICS SUCH AS, IS THERE A HIGHER LAW THAN MAN? HOW DO ANTIGONE AND CREON JUSTIFY THEIR ACTIONS? DOES TRAGEDY OCCUR AT THE MOMENT WHEN THE HERO FACES TWO IMPOSSIBLE CHOICES? IS MAN THE MEASURE OF ALL THINGS? WHY IS THE TRAGEDY OF OEDIPUS RELEVANT TODAY? A HISTORY OF THE THEATER IS STUDIED WITH PARTICULAR EMPHASIS ON THE SHAKESPEAREAN WORKS, HAMLET, MACBETH, AND OTHELLO. WRITINGS ABOUT MINORITIES IN AMERICA INCLUDE BIOGRAPHIES OF JIM THORPE, JACKIE ROBINSON, WILLIE MAYS, AND GEORGE WASHINGTON CARVER. A SECTION DEALING WITH WAR INCLUDES TOLSTOY'S WAR AND PEACE AS WELL AS MUSIC AND ART INFLUENCED BY 19TH AND 20TH CENTURY WARS. QUESTIONS AND DISCUSSION TOPICS ARE FREQUENTLY FORMULATED BY THE STUDENTS OR SUGGESTED BY THEIR ORAL REACTIONS. MORE EXTENSIVE LISTS OF QUESTIONS AND DISCUSSION TOPICS ARE PROVIDED FOR THE FOLLOWING STUDIES: CHARTRES CATHEDRAL, THE FILM CAINE MUTINY, HOMER'S ODYSSEY, PORTER'S SHIP OF FOOLS, ROBERT PENN WARREN'S ALL THE KING'S MEN, AND TOLSTOY'S ANNA KARENINA.
  F. MANY STUDENTS COME FROM CULTURALLY DEPRIVED BACKGROUNDS.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. ONE TEACHER. A VARIETY OF GUEST SPEAKERS DEALING WITH ART, MUSIC, AND ARCHITECTURE.
  B. STUDENT ENROLLMENT:
    1. HETEROGENEOUS GROUPS OF SOPHOMORES, JUNIORS, AND SENIORS
    2. PREREQUISITES NOT CITED
    3. ELECTIVE

C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, AND FILMS WHICH ARE SHOWN AT LEAST TWICE A WEEK. STUDENTS USE RESOURCES IN SCHOOL AND TOWN LIBRARIES.
D. EXTRACURRICULAR ACTIVITIES INCLUDE USE OF FACILITIES AT DARTMOUTH COLLEGE AND VISITS TO THE ST. GAUDENS NATIONAL HISTORIC GALLERIES, EXHIBITIONS, AND THEATRICALS.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES NOT INCLUDED
B. BIBLIOGRAPHY NOT INCLUDED
C. REFERENCE MATERIALS INCLUDE LIST OF FILMS, SLIDES, FILMSTRIPS
D. NO APPENDICES

MUSIC ABSTRACT

AS EXTENSIVE USE OF FILMS IS CHARACTERISTIC OF THIS HUMANITIES PROGRAM, THOSE OF LEONARD BERNSTEIN ARE USED FOR MUSIC. MR. TAYLOR, AUTHOR AND TEACHER OF THE COURSE, DESCRIBES BERNSTEIN AS "... THE MOST LUCID AND EXCITING MUSIC TEACHER ONE COULD BRING INTO THE CLASSROOM." THE FILM THE JAZZ AGE BY JAMES CAGNEY OPENED NEW EXCITEMENT ABOUT THAT PERIOD.

THE CLASS HEARS RECORDINGS OF MUSIC FROM THE TIME OF PALESTRINA TO AARON COPLAND. THE SCHOOL MUSIC DEPARTMENT ASSISTS WHENEVER POSSIBLE.

335

I. LOCATION:
  A. VIRGINIA
  B. ALEXANDRIA

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPALS NOT CITED
  B. PROGRAM DIRECTOR, JOSEPH J. ADGATE
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. THE HUMANITIES
  B. DATE OF GUIDE'S COMPILATION NOT CITED
  C. COST NOT CITED
  D. MIMEOGRAPHED. 119 PAGES

IV. CHARACTERISTICS OF THE PROGRAMS:
  A. PROGRAM INITIATED IN 1963
  B. GENERAL OBJECTIVES:
    TO INTRODUCE THE STUDENT TO THE HUMANITIES BY SHOWING HOW DIFFERENT PERSONS IN THE PAST HAVE REACTED TO THEIR SOCIETIES AND TIMES.
    TO USE THE FIELDS OF ART, MUSIC, LITERATURE, AND THE HISTORY OF CIVILIZATION TO EXEMPLIFY DIFFERENT APPROACHES TO THE BASIC HUMAN PROBLEMS IN ANY SITUATION, AND TO LEAD THE STUDENT INTO SEARCHING FOR A CLEARER PERSPECTIVE OF THE CRISIS OF HUMAN EXISTENCE.
    TO ENABLE THE STUDENT TO UNDERSTAND THAT THE EDUCATED PERSON IS NOT NECESSARILY THE ONE WITH THE MOST FACTS, BUT PERHAPS THE PERSON WITH THE MOST QUESTIONS.
    TO HELP THE STUDENT TO THINK FOR HIMSELF, TO RELATE THE GENUINE IDEALISM OF DEMOCRACY AND THE DIGNITY OF THE LONG, PAINFUL STRUGGLE FOR LIBERTY AND EQUALITY, AND TO VIEW OUR WORLD WITH PRIDE AND ALARM TEMPERED BY AN HISTORICAL SENSE.
  C. SUBJECT AREAS: MUSIC, ART, LITERATURE, HISTORY
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. UNITS OF STUDY ARE APPROACHED WITH EITHER CHRONOLOGICAL OR THEMATIC ORDER.
    THE 6 UNIT TOPICS AND SELECTED GENERAL HEADINGS ARE AS FOLLOWS: 1) MAN AND SOCIETY. (MAN AS A PERSON, HIS IDENTIFICATION WITH HIS FAMILY, HIS COMMUNITY, AND WITH MANKIND; MAN'S SEARCH FOR LIBERTY, AND FOR SELF-IDENTIFICATION; HIS SEARCH FOR IDENTIFICATION WITH HIS OWN SOCIETY.) 2) MAN'S SEARCH FOR GOD. (THE EARLY HISTORICAL SEQUENCE OF MAN'S SEARCH FOR GOD, INCLUDING THE RELIGIOUS THOUGHT OF THE CHINESE, INDIANS, EGYPTIANS, HEBREWS, AND THE EARLY GREEKS AND ROMANS; THE BIRTH OF CHRISTIANITY; THE PHILOSOPHY OF MAN'S SEARCH FOR GOD; THE NATURE OF GOOD; GOD AND SOCIETY; MUSIC AND RELIGION; ART AND RELIGION THROUGH THE 17TH CENTURY.) 3) MAN'S SEARCH FOR BEAUTY. (CREATIVE EXPRESSIONS IN ART, LITERATURE AND MUSIC DURING SUCCESSIVE PERIODS OF HISTORY.) 4) MAN'S RELATIONSHIP TO SOCIETY. (EARLY PERIOD--FAMILY, COMMUNAL LIVING; MIDDLE PERIOD--GOLDEN AGE OF GREECE, LEGACY FROM ROME, THE MEDIEVAL CHURCH; EARLY MODERN PERIOD--RENAISSANCE AND REFORMATION, THE AGE OF ENLIGHTENMENT; LATE MODERN PERIOD--AUTOMATION AND THE INDUSTRIAL REVOLUTION, NATIONAL DESTINIES, WORLD FORCES, NEW FRONTIERS.) 5) MAN'S SEARCH FOR TRUTH. (PRIMITIVE PERIOD--TRUTH IN THE REALM OF THE SPIRITUAL, THE

MYSTICAL, AND THE UNIVERSE. MEDIEVAL PERIOD--TRUTH IN AN OBJECTIVE, FACTUAL, AND SCIENTIFIC SENSE; TRUTH AS AN ABSTRACTION; TRUTH IN THE REALM OF THE SPIRITUAL, MYSTICAL, THE UNIVERSE. MODERN PERIOD--TRUTH IN AN OBJECTIVE, FACTUAL, AND SCIENTIFIC SENSE; TRUTH AS AN ABSTRACTION; TRUTH IN THE REALM OF THE SPIRITUAL, MYSTICAL, THE UNIVERSE.) 6) MAN'S RELATIONSHIP WITH THE NATURAL WORLD. (EARLY PERIOD--DOMINANCE OF NATURE OVER MAN; MAN'S EARLY ATTEMPTS TO RELATE TO HIS ENVIRONMENT. MIDDLE PERIOD--THE CLASSICAL WORLD; THE EASTERN WORLD. MODERN PERIOD--DARK AGES IN EUROPE; EARLY AMERICAN CIVILIZATION AND THE NEW WORLD SETTLEMENT; THE RENAISSANCE; THE AGE OF REASON; THE RISE OF MODERN MAN.)

F. THE COURSE GUIDE SERVES THE PUBLIC HIGH SCHOOLS OF ALEXANDRIA, VIRGINIA.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. A TEAM OF TEACHERS DEALING WITH ART, MUSIC, LITERATURE, AND HISTORY. GUEST SPEAKERS ARE EMPLOYED FROM NEARBY UNIVERSITIES AND GOVERNMENT AGENCIES.
- B. STUDENT ENROLLMENT:
  1. JUNIORS AND SENIORS
  2. PREREQUISITES NOT CITED
  3. ELECTIVE AND GIVEN FOR 1 UNIT OF CREDIT
- C. CLASS ACTIVITIES INCLUDE GUEST SPEAKERS, AND THE USE OF SLIDES, FILMS, FILMSTRIPS, AND A MULTITUDE OF PAPERBACKS. THE CLASS, WHICH MEETS DAILY, IS DIVIDED INTO 4 SECTIONS FOR 4 DAYS A WEEK; THE COMBINED CLASS MEETS THE FIFTH DAY FOR PANEL DISCUSSIONS, GUEST LECTURERS, THE SHOWING OF FILMS, AND OTHER LARGE-GROUP PRESENTATIONS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE NUMEROUS FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE HIS PARTICIPATION IN DISCUSSION AND COMMUNICATION, THINKING TESTS, INDEPENDENT RESEARCH, TOTAL PERFORMANCE AND SELF EVALUATION, AND THE EVALUATION MADE BY THE TEAM OF TEACHERS.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY IS INCLUDED FOR EACH UNIT
- C. REFERENCE MATERIALS INCLUDE LISTS OF FILMS, SLIDES, RECORDINGS, AND SUPPLEMENTARY MATERIALS FOR EACH UNIT.
- D. APPENDICES INCLUDE SELECTED QUOTATIONS, CHARTS, OUTLINES, LISTS OF RECORDINGS, FILMS, AND OTHER SUPPLEMENTARY MATERIALS.

MUSIC ABSTRACT

MUSICAL SUBJECTS AND WORKS CHOSEN FOR STUDY ARE THOSE WHOSE MEANINGS CORRESPOND TO THE THEMES AND TOPICS CONSIDERED IN EACH OF THE 6 UNITS. (SEE IV D FOR UNIT TOPICS AND GENERAL HEADINGS.) SEVERAL EXAMPLES ARE AS FOLLOWS.

WITH A CONSIDERATION OF "MAN'S SEARCH FOR SELF-IDENTIFICATION," BEETHOVEN IS STUDIED AS THE GREAT INDIVIDUALIST WHO, MORE THAN ANY OTHER, FREED MUSIC AND MUSICIANS FROM SERVILE STATUS. A FILM IS VIEWED WHICH DEFINES THE RELATIONSHIP BETWEEN BEETHOVEN'S ENVIRONMENT AND

HIS PERSONAL RESPONSES TO IT IN TERMS OF HIS MUSIC. THE SPECIFIC WORK CHOSEN FOR STUDY IS THE FINAL MOVEMENT OF THE NINTH SYMPHONY.

IN RELATION TO THE THEME "MAN'S IDENTIFICATION WITH HIS OWN SOCIETY," MUSIC OF THE AMERICAN HOPI INDIANS IS HEARD; WITH A CONSIDERATION OF THE QUESTION "HOW HAVE SOME MEN REBELLED AGAINST THE AUTHORITY OF SOCIETY?" TILL EULENSPIEGEL OF RICHARD STRAUSS IS HEARD.

MUSIC AND RELIGION ARE STUDIED TOGETHER THROUGH SUCESSIVE PERIODS OF HISTORY IN THE UNIT DEALING WITH "MAN'S SEARCH FOR GOD." THE ABSTRACTNESS OF MUSIC MADE IT THE PERFECT ART TO BRIDGE THE GAP BETWEEN THE REAL AND THE IDEAL IN PRIMITIVE MAN'S SEARCH OF A SUPERIOR BEING. THUS, MUSIC DEVELOPED FROM PRIMITIVE MAN, BARBAROUS TRIBES, THROUGH ANCIENT EASTERN CIVILIZATIONS (CHINESE, HINDU) TO THE MUSIC OF ANCIENT GREECE AND THE WESTERN WORLD. ALMOST A THOUSAND YEARS PASSED BEFORE RELIGION AND MUSIC BECAME FORMALLY AND UNIVERSALLY ORGANIZED IN THE MEDIEVAL CHURCH. DESPITE SEPARATION OF CHURCH AND STATE, AND THE QUESTIONS THAT LEAD TO REACTIONARY MOVEMENTS IN RELIGION AND THE ARTS, MUSIC HAS REMAINED THE PERFECT ART BECAUSE OF ITS ABSTRACTNESS, ITS IMMENSE INFINITY, AND ITS QUEST FOR SOMETHING THAT SEEMS ALWAYS TO ELUDE MAN EVEN WHILE AIDING HIM IN HIS STRUGGLE TO BRIDGE THE GAP BETWEEN THE REAL AND THE IDEAL. THE ROLE OF MUSIC IN RELIGION TODAY IS STUDIED THROUGH ILLUSTRATIONS AND ANALYSIS OF MODERN MUSICAL TECHNIQUES.

"MAN'S SEARCH FOR BEAUTY," "MAN'S RELATION TO SOCIETY," AND "MAN'S SEARCH FOR TRUTH" ARE THEMES WHICH INCLUDE THE STUDY OF MUSIC FROM ANCIENT TIMES THROUGH THE MEDIEVAL AND RENAISSANCE PERIODS, THE 17TH, 18TH AND 19TH CENTURIES TO THE PRESENT DAY.

THE FINAL THEME, "MAN'S RELATIONSHIP WITH THE NATURAL WORLD," INCLUDES A STUDY OF PROGRAM MUSIC OF THE 19TH AND 20TH CENTURIES. SELECTED ASPECTS CONSIDERED ARE AS FOLLOWS: NARRATIVE MUSIC; NATIONALISM AS A DOMINANT FORM OF PROGRAM MUSIC; IMPRESSIONISM IN MUSIC AND ITS SUBJECTS DRAWN FROM NATURE; THE BASIC DIFFERENCES BETWEEN MUSIC DEPICTING NATURE IN THE RENAISSANCE, BAROQUE, CLASSICAL, ROMANTIC, IMPRESSIONISTIC, NEO-ROMANTIC, NEO-CLASSICAL, AND MODERN PERIODS; THE DECLINE OF PROGRAM AND DESCRIPTIVE MUSIC IN THE 20TH CENTURY CONCERT IDIOM; CONTINUING USE OF PROGRAM AND DESCRIPTIVE MUSIC IN MOVIE AND TELEVISION SCORES.

ARLINGTON COUNTY PUBLIC SHCOOLS

I. LOCATION:
  A. VIRGINIA
  B. ARLINGTON

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPALS NOT CITED
  B. PROGRAM DIRECTORS NOT CITED. RAY E. REID, SUPERINTENDENT OF SCHOOLS
  C. COURSE GUIDE PREPARED BY ROBERT BAXTER, SHEILA COWAN, MATHER FEICK, HENRY MORGAN, GAIL HERR, ELIZABETH ODEEN, MARY LOU SHAW, RAMONA SMART

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES SEMINAR. ART-ENGLISH-MUSIC
  B. COMPILED IN 1966-1967. COPYRIGHT, 1967.
  C. COST: $2.50
     COPIES MAY BE ORDERED BY ADDRESSING REQUESTS TO DR. HAROLD M. WILSON, ARLINGTON COUNTY PUBLIC SCHOOLS, 4751 - 25TH ST. N., ARLINGTON, VIRGINIA 22207
  D. 50 PAGES

THIS COURSE GUIDE CONTAINS A DESCRIPTION OF THE HUMANITIES PROGRAM OFFERED IN 3 SCHOOLS OF ARLINGTON COUNTY: WAKEFIELD HIGH SCHOOL, WASHINGTON-LEE HIGH SCHOOL, AND YORKTOWN HIGH SCHOOL. THESE 3 SEPARATE AND AUTONOMOUS PROGRAMS FUNCTION INDEPENDENTLY OF ONE ANOTHER. PAGES 1 THROUGH 5 OF THE COURSE GUIDE SERVE TO DESCRIBE THIS DIVERSITY IN THE STRUCTURING OF THE 3 PROGRAMS, AND SET FORTH SOME GENERAL EDUCATIONAL VIEWS HELD AT THE COUNTY LEVEL. EACH SCHOOL'S PROGRAM IS DESIGNED TO FIT THE NEEDS OF ITS OWN STUDENTS ACCORDING TO VARIATIONS SUCH AS ACADEMIC AND SOCIO-ECONOMIC DIFFERENCES IN PUPIL BACKGROUND. LIKEWISE, AS EACH TEAM WORKS OUT ITS OWN PROGRAM, IT INEVITABLY GRAVITATES TO A POSITION ACCEPTABLE TO ALL ITS MEMBERS, AS INDEED THIS POSITION MAY BE UNLIKE THE APPROACH OR EMPHASIS ASSUMED BY ANOTHER GROUP OF TEACHERS. ON THE OTHER HAND, ASSOCIATION WITH THE COUNTY LEVEL IS MAINTAINED FOR THE FOLLOWING REASONS: 1) ADVANTAGES OF COMING TOGETHER UNDER FORMAL AUSPICES TO SHARE IDEAS AND TO SOLVE PROBLEMS; 2) PROVISION OF OPPORTUNITIES FOR FIELD TRIPS MORE READILY AVAILABLE TO A LARGE GROUP OF STUDENTS; AND 3) THE ADVANTAGE OF HAVING THE ORGANIZED SUPPORT AND INVOLVEMENT OF THE COUNTY SUPERVISORS.

IV. CHARACTERISTICS OF THE PROGRAMS:
  A. PROGRAMS INITIATED IN 1967
  B. GENERAL OBJECTIVE COMMON TO THE 3 PROGRAMS:
     TO CAUSE THE STUDENTS TO REALIZE, ENJOY, AND UNDERSTAND THE VITALITY AND LIVING PRESENCE OF THE ARTS, NOT MERELY AS AN ENTERTAINMENT MEDIUM OR LEISURE-TIME PURSUIT, BUT AS STATEMENTS BOTH EXCITING AND PROFOUND, EMBODYING THE VERY ESSENCE OF HUMAN LIFE.
  C. SUBJECT AREAS: ENGLISH, ART, MUSIC
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. ORGANIZATION OF COURSE CONTENT: (SEE EACH SCHOOL FOLLOWING V F)

V. MANNER IN WHICH PROGRAMS ARE HANDLED:
  A. TEAM OF TEACHERS: 1 OR MORE FOR ENGLISH, 1 EACH FOR MUSIC AND ART. ALL TEACHERS ARE PRESENT FOR EACH CLASS PERIOD.

B. STUDENT ENROLLMENT:
   1. SENIORS
   2. PREREQUISITES: A GRADE OF "C" OR ABOVE IN JUNIOR ENGLISH
   3. ELECTIVE, IN PLACE OF SENIOR ENGLISH. COLLEGE-PREPARATORY LEVEL, ALTHOUGH THE NON-COLLEGE-BOUND STUDENT IS NOT EXCLUDED. 2 CREDITS: 1 FOR ENGLISH, ONE HALF EACH FOR MUSIC AND ART.

C. CLASS MEETS FOR A 2-PERIOD BLOCK OF TIME DAILY. (SEE ALSO EACH SCHOOL, FOLLOWING V F.)

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS: 1) A SCHOLARSHIP FUND FOR ABLE, INTERESTED STUDENTS WHO DESIRE TO PARTICIPATE IN THE PROGRAM BUT CANNOT MEET THE EXPENSES. (A FEE IS REQUIRED FOR FIELD TRIPS AND OTHER CULTURAL ACTIVITIES.) 2) A HUMANITIES PROGRAM FOR THE LESS ABLE, UNACADEMICALLY-ORIENTED STUDENT.

WAKEFIELD HIGH SCHOOL
ART-ENGLISH-MUSIC SEMINAR

ORGANIZATION OF COURSE CONTENT

APPROACH VARIES FROM CHRONOLOGICAL TO GENRE TO THEME. NO REAL OUTLINE IS ATTEMPTED. IDEAS ARE INVESTIGATED AND ASSIGNMENTS ARE MADE LARGELY ON THE BASIS OF STUDENT GROWTH AND NEED. A READING LIST PROVIDES THE STUDENT WITH A MEANS FOR ENCOUNTERING AND UNDERSTANDING PERTINENT IDEAS AND DEVELOPMENTS.

FOR ART, UNITS OF STUDY ARE AS FOLLOWS: PRIMITIVE, GRECO-ROMAN, MEDIEVAL, RENAISSANCE, BAROQUE, PRINTMAKING, NEO-CLASSIC AND ROMANTIC, IMPRESSIONIST, POST-IMPRESSIONIST, 20TH CENTURY, ARCHITECTURE AND CITY PLANNING, AND PHOTOGRAPHY.

CLASS ACTIVITIES

WITHIN THE DAILY 2-PERIOD TIME BLOCK, THE USUAL PROCEDURE IS ONE PERIOD OF ENGLISH, AND ONE PERIOD OF ART OR MUSIC ON ALTERNATING DAYS.

MUSIC ABSTRACT

TWO REGULAR TEXTS ARE USED: INTRODUCTION TO MUSIC BY M. BERNSTEIN (NEW JERSEY: PRENTICE-HALL, 1951), AND LISTENING TO MUSIC CREATIVELY BY E. J. STRINGHAM (NEW JERSEY: PRENTICE-HALL, 1959).

AN OVERVIEW OF THE CONTENT:

1) APPROXIMATELY A 3-WEEK STUDY OF BASIC MATERIALS SUCH AS RHYTHM, TEMPO, DYNAMICS, TIMBRE, MELODY, AND HARMONY EXPLORED WITH EXTENSIVE LISTENING EXAMPLES.

2) SUCCESSIVE CHRONOLOGICAL PERIODS FROM ANCIENT GREECE TO THE 20TH CENTURY. EACH NEW PERIOD INCLUDES THE STUDY OF SIGNIFICANT DATES, NAMES OF IMPORTANT COMPOSERS, CHARACTERISTICS OF STYLE, TYPES OF MUSICAL FORMS, AND IMPORTANT CONTEMPORARY FIGURES IN OTHER BRANCHES OF THE HUMANITIES.

REPRESENTATIVE EXAMPLES ARE PLAYED AND DISCUSSED; INDIVIDUAL STYLES ARE EXAMINED AND ANALYZED. SCORES ARE USED WHEN AVAILABLE. LIVE PERFORMANCES BY STUDENTS OR FACULTY ARE PRESENTED WHEN POSSIBLE.

THE COURSE GUIDE CONTAINS EXAMPLES OF MAJOR RESEARCH ASSIGNMENTS, AND DESCRIBES THE NATURE OF EXAMS, ADDITIONAL CLASS ACTIVITIES AND FIELD TRIPS.

WASHINGTON-LEE HIGH SCHOOL
ART-ENGLISH-MUSIC SEMINAR

ORGANIZATION OF COURSE CONTENT

ELEMENTS AND CHRONOLOGICAL APPROACH. GENERAL CONTENT OF ALL 3 AREAS (ENGLISH, ART, MUSIC) IS STUDIED IN TERMS OF THE FOLLOWING ASPECTS: 1) MEDIA, TOOLS WITH WHICH THE ART IS DONE (OIL, WATER COLOR; BRASSES, WOODWINDS; VARIOUS LANGUAGES OF THE WORLD). 2) ELEMENTS, QUALITIES OR PROPERTIES OF THE ART WORK (LINE, COLOR, TEXTURE; RHYTHM, TEMPO, DYNAMICS; METAPHOR, IMAGERY, RHYME). 3) ORGANIZATION, OVERALL STRUCTURE AND PLANNING OF THE ART WORK. SCULPTURE, PAINTING, ARCHITECTURE, SYMPHONY, SONG FORM, OPERA, ESSAY, EPIC, BALLAD, AND THE PLAY ARE STUDIES WITHIN A CHRONOLOGICAL FRAMEWORK. 4) HISTORY OF WESTERN ART RELATED TO WESTERN CULTURE IS STUDIED WITH REFERENCE TO THE FOLLOWING PERIODS: GREEK, ROMAN, EARLY CHRISTIAN, MEDIEVAL, RENAISSANCE, BAROQUE, CLASSIC, ROMANTIC, AND MODERN.

CLASS ACTIVITIES

CLASS MEETS FOR A DOUBLE-PERIOD EACH DAY. DIVISION OF TIME WITHIN THE PERIOD IS KEPT FLEXIBLE TO ENABLE VARIATION OF GROUP SIZE (REGULARLY A MAXIMUM OF 25 STUDENTS) AND THE USE OF CULTURAL OPPORTUNITIES AS THEY BECOME AVAILABLE. ONE DAY A WEEK IS USED FOR SEMINARS AND FIELD TRIPS, A TIME IN WHICH THE WEEK'S WORK IN THE 3 AREAS IS BROUGHT TOGETHER FOR DISCUSSION OF SIMILAR AND CONTRASTING IDEAS.

MUSIC ABSTRACT

VARIOUS PERIODS OF MUSIC ARE STUDIED IN RELATION TO THEIR HISTORICAL BACKGROUND, GENERAL CHARACTERISTICS, IMPORTANT COMPOSERS AND WORKS. ONE OR TWO MAJOR COMPOSERS AND ONE OR TWO REPRESENTATIVE WORKS FROM EACH PERIOD ARE STRESSED.

THE COURSE GUIDE INCLUDES AN OUTLINE OF SPECIFIC COMPOSERS AND WORKS STUDIED DURING THE FOLLOWING PERIODS: GREEK AND ROMAN, RENAISSANCE, BAROQUE, CLASSICAL, ROMANTIC, AND MODERN.

YORKTOWN HIGH SCHOOL
ART-ENGLISH-MUSIC SEMINAR

ORGANIZATION OF COURSE CONTENT

CHRONOLOGICAL AND ELEMENTS APPROACH.

THE COURSE HAS THE FOLLOWING OBJECTIVES: 1) TO TRACE BROADLY THE CULTURAL AND INTELLECTUAL DEVELOPMENT OF WESTERN MAN, VIEWING THE ARTS BOTH AS THE PRODUCTS OF THEIR TIME AND AS REFLECTIONS OF THAT TIME; AND 2) TO DEMONSTRATE THE MANY PRINCIPLES THAT THE ARTS HAVE IN COMMON IN SPITE OF THEIR DIFFERENT MEDIUMS.

THE COURSE GUIDE PRESENTS CERTAIN MAJOR CONCEPTS OF THE GREEK, RENAISSANCE, VICTORIAN-EDWARDIAN, AND MODERN PERIODS. A CALENDAR OF READING ASSIGNMENTS AND CLASS ACTIVITIES IS INCLUDED FOR ENGLISH AND ART. SAMPLE TESTS ARE INCLUDED FOR ENGLISH, ART, AND MUSIC.

CLASS ACTIVITIES

"IN-SCHOOL" ACTIVITIES INCLUDE THE FOLLOWING: 1) CONCERTS BY THE SCHOOL ORCHESTRA; 2) ATTENDANCE AT FILM SOCIETY PRESENTATIONS; 3) GUEST LECTURERS AND PERFORMERS (VISITING FACULTY AND STUDENTS);

4) STAFF ACTIVITIES (LECTURES AND PANELS); 5) IN-CLASS STUDENT ACTIVITIES (STUDIO ART WORK, INDIVIDUAL RESEARCH, WRITING PAPERS, STUDENT PANELS, SMALL DISCUSSION GROUPS, LARGE SEMINAR DISCUSSION GROUPS, SMALL INSTRUCTIONAL GROUPS, TOTAL CLASS SEMINAR).

MUSIC ABSTRACT

INTELLECTUAL HISTORY AND COMPOSITION ARE STRESSED IN ORDER TO PROVIDE AN UNDERSTANDING OF THE AESTHETICS, THE CRAFT, AND THE TIMES THAT PRODUCED A GIVEN MUSICAL WORK. THE COURSE INCLUDES A STUDY OF THE FUNCTION AND CONSTRUCTION OF BOTH MUSICAL FORMS AND MUSICAL INSTRUMENTS THROUGH THEIR HISTORICAL DEVELOPMENT. THE CONCEPTS OF MELODY, RHYTHM, HARMONY, FORM, AND TONE COLOR (STUDENT DEMONSTRATION OF INSTRUMENTS) ARE DISCUSSED. LISTENING EXAMPLES INCLUDE WORKS BY STRAVINSKY, RAVEL, BARBER, AND BERLIOZ, THE MUSIC OF EARLY CULTURES, MISSA LUBA, THE MUSIC FROM ZORBA THE GREEK, AND MODERN GREEK MUSIC.

HAMPTON CITY SCHOOLS

342

I. LOCATION:
   A. VIRGINIA
   B. HAMPTON. THE PROGRAM EXISTS IN HAMPTON'S 4 SENIOR HIGH SCHOOLS.

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR NOT CITED
   C. PROGRAM FACULTY INCLUDES MRS. JANIE WHITING. OTHERS NOT CITED.

III. COURSE GUIDE DESCRIPTION:
   A. MUSIC, ART, DRAMA AND CIVILIZATION SEMINAR
   B. DATE OF COMPILATION NOT CITED
   C. COST NOT CITED
   D. COMPLETE COURSE GUIDE NOT RECEIVED. THIS ENTRY IS DERIVED FROM A 3-PAGE ABSTRACT.

IV. CHARACTERISTICS OF THE PROGRAM:
   A. PROGRAM INITIATED IN 1969
   B. GENERAL OBJECTIVES:
      TO BROADEN THE STUDENT'S EDUCATION TO INCLUDE AN AWARENESS AND UNDERSTANDING OF THE FINE ARTS.
      TO HELP THE STUDENT DEVELOP KEENER DISCRIMINATION AS A PARTICIPANT AND CONSUMER IN THE CURRENT CULTURE.
      TO GUIDE THE STUDENT IN UNDERSTANDING THE RELATIONSHIP BETWEEN THE CULTURAL ENVIRONMENT OF TODAY AND THAT OF THE PAST.
   C. SUBJECT AREAS: MUSIC, ART, DRAMA, CIVILIZATION (EXCLUSIVE OF POLITICS AND WAR)
   D. AREAS RECEIVE EQUAL EMPHASIS
   E. THEMATIC AND CHRONOLOGICAL APPROACH.
      BASIC THEMES: THE COMMAN MAN; THE INDIVIDUAL; RELIGION; CONFLICT.
   E. EACH SUBJECT AREA IS CONSIDERED SEPARATELY. FUSION IS DERIVED FROM EMPHASIS ON INTERRELATIONS AND COMMON ELEMENTS AMONG AREAS.

MUSIC ABSTRACT

BASIC OBJECTIVES OF THE MUSIC SECTION ARE AS FOLLOWS: TO ENCOURAGE THE DEVELOPMENT OF A POSITIVE APPROACH TO THE APPRECIATION OF THE SERIOUS MUSIC OF WESTERN CIVILIZATION; TO STIMULATE THE STUDENT'S DESIRE TO BECOME AN INTELLIGENT CONSUMER OF ART MUSIC; TO DISCOVER INTERRELATIONSHIPS EXISTING BETWEEN MUSIC AND THE OTHER FINE ARTS OF WESTERN CIVILIZATION.

5 UNITS OF STUDY MAKE UP THE CURRICULUM IN THE MUSIC SECTION. THE DEVELOPMENT OF THESE UNITS PROCEEDS FROM THE THEME TO THE RELATED CHRONOLOGY. UNIT I IS AN INTRODUCTION TO THE LISTENING EXPERIENCE. REMAINING UNITS ARE BUILT AROUND THE BASIC THEMES OF THE COURSE; SEE ABOVE (IV D). THEY ARE AS FOLLOWS:

UNIT II. FOLK MUSIC, THE ART OF THE COMMON MAN. MAJOR OBJECTIVE: TO INVESTIGATE THE POSITION OF THE COMMON MAN IN HIS SOCIETY AND HIS RELATIONSHIP TO THE DEVELOPMENT OF MUSIC IN WESTERN CIVILIZATION.

UNIT III. THE INFLUENCE OF THE ROMANTIC IDEALS OF INDIVIDUALISM AND FREEDOM AS EXPRESSED IN THE MUSIC OF THE 19TH CENTURY. MAJOR OBJECTIVE: TO EXPLORE PROGRAM MUSIC AS ONE OF THE SIGNIFICANT MANIFESTATIONS OF THE ROMANTIC SPIRIT.

UNIT IV. THE ROLE OF MUSIC IN RELIGIOUS CEREMONY AND RITUAL. MAJOR OBJECTIVE: TO INVESTIGATE AND EXAMINE THE FUNCTION OF MUSIC IN MAN'S QUEST OF THE SUPERNATURAL OR THE DIVINE.

UNIT V. MUSICAL EXPRESSION BORN OUT OF THE CONFLICT BETWEEN THE IDEAL AND THE REAL, A BASIC INGREDIENT IN THE DEVELOPMENT OF WESTERN CIVILIZATION AND ITS ARTS. MAJOR OBJECTIVE: TO INVESTIGATE THE IMPACT AND INFLUENCE OF SOCIETAL AND TECHNOLOGICAL CONFLICT UPON MUSIC AND THE COMPOSER.

EACH STUDENT IS GIVEN AN OPPORTUNITY TO PURSUE ON HIS OWN INITIATIVE SOME ASPECT OF THE CURRICULUM THAT AROUSES HIS INTELLECTUAL CURIOSITY. HE IS FREE TO CHOOSE FROM A LONG LIST OF TEAM PROPOSED PROJECTS FOR INDEPENDENT STUDY. MANY OF THESE PROJECTS DEAL WITH MUSIC. THE COMMUNITY CULTURAL CALENDAR MAKES AVAILABLE KNOWLEDGE ABOUT A VARIETY OF EVENTS AND PERFORMANCES; THE MAJORITY OF THESE ARE MUSICAL.

WOODBRIDGE SENIOR HIGH SCHOOL

I. LOCATION:
A. VIRGINIA
B. WOODBRIDGE

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL NOT CITED
B. PROGRAM DIRECTOR NOT CITED. MR. FRANCIS LYNN, SUPERVISOR OF ENGLISH
C. PROGRAM FACULTY: MRS. BETTY COLLETTI, MR. HOWARD CUMMINS, MRS. LINDA KEILHOLTZ, ENGLISH; MISS SHARON STICKEL, MR. RUSSELL FLOLO, SOCIAL STUDIES; MR. ZUILL BAILEY, MUSIC

III. COURSE GUIDE DESCRIPTION:
A. HUMANITIES PROGRAM
B. MATERIALS COMPILED 1969 AND 1971
C. COST NOT CITED
D. MIMEOGRAPHED AND DITTO COPIED. ABOUT 30 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO EXPLORE THE EXPLOSIONS OF VITALITY THAT HAVE AFFECTED ALL AREAS OF CONTEMPORARY ART, MUSIC, LITERATURE, AND HISTORY.
TO DISCOVER HOW THE HUMANITIES OF THE 20TH CENTURY HINGED TO THE PAST, REFLECT MAN'S SEARCH FOR MEANING OF LIFE AND HIS INTERPRETATION OF HUMAN DESTINY.
TO SHOW THE AGE OF THE 20TH CENTURY AS ONE OF GREAT COMPLEXITY AND DIVERSIFICATION.
TO REVEAL THE RATIONALITY AND INTELLIGIBILITY OF THE 20TH CENTURY; TO POINT OUT THE IRRATIONALITY AND THE NON-INTELLIGIBILITY OF THE 20TH CENTURY.
TO ENDEAVOR TO SHOW THAT 20TH CENTURY MAN SEEKS ANSWERS TO HIS QUESTIONS THAT WERE ASKED BY HIS ANCESTRAL-BROTHER.
TO SHOW THE INHERENT GOODNESS AND BEAUTY OF THE 20TH CENTURY AS WELL AS ITS MISTAKES AND WEAKNESSES.
TO POINT OUT THE RELATIONSHIP OF MAN TODAY AS THE PRODUCT OF THE PAST.
C. SUBJECT AREAS: ART, LITERATURE, MUSIC, HISTORY
D. EMPHASIS: LITERATURE, HISTORY. COURSE CENTERS ON 20TH CENTURY.
E. THEMATIC APPROACH.
THE COURSE FOLLOWS A REVIEW OF THE SIGNIFICANT WORLDWIDE CHANGES THAT BEGAN SHORTLY AFTER WORLD WAR II, THE PSYCHOLOGICAL BASIS FOR INDIVIDUAL INNOVATION LEADING TO CULTURAL CHANGE, THE SUBCULTURE OF YOUTH, AND OTHER FORCES CAUSING CHANGE IN OUR TIME.

THE FOLLOWING TOPICS ARE DISCUSSED: AUTOMATION OF KNOWLEDGE. DIMENSIONS OF CHANGE IN OUR TIME. SIGNS OF OUR CHANGING TIMES. FUTURE ACCELERATION OF CHANGE TO COME. GLOBAL CONSCIOUSNESS. OUR ENVIRONMENT TODAY. OF TIME, SPACE, AND MEGASTRUCTURES. THE FOOD AND POPULATION PROBLEM. PACE OF AUTOMATION. AUTOMATION. LEISURE MASSES. THE POVERTY OF AFFLUENCE. FORESEEING THE UNFORESEEABLE. THE GLOBAL IMPERATIVE. LEISURE AND WORK IN POST-INDUSTRIAL SOCIETY. POPULATION AND RESOURCES. COMPUTERS AND COMMON SENSE.

SUBJECT AREAS AND TOPICS ARE DISCUSSED AGAINST THE FOLLOWING BACKGROUND THEMES: ART AND EXPERIENCE; ART AND CIVILIZATION;

THE WORLD, THE WORK, AND THE POET; THE WORLD TODAY, THE PAST, THE FUTURE; THE THING, THE EYE AND THE ARTS; SOUNDS, THE EARS, AND THE MUSICIAN; THE ART AND PHILOSOPHY OF TODAY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. TEAM OF 6 TEACHERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMSTRIPS, RECORDS, MOVIES, PANEL DISCUSSIONS, DEBATES, PLAYS, CONCERTS, AND LECTURES; VISITS FROM FOREIGN EXCHANGE STUDENTS; OUTSIDE SPEAKERS; AND PERSONS FROM VARIOUS REGIONAL BACKGROUNDS SUCH AS FARM, URBAN, AND FARM-URBAN OF VARIOUS GEOGRAPHIC LOCATIONS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS AND INDIVIDUALLY ARRANGED TRIPS WITHIN THE FRAMEWORK OF SUGGESTED ASSIGNMENTS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLICGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE LISTS OF FILMS, AND REFERENCE TEXTS.
- D. APPENDICES INCLUDE SEVERAL ARTICLES: "FRANK LLOYD WRIGHT"; "A STUDENT'S VIEW OF THE HUMANITIES PROGRAM"; DESCRIPTION OF A UNIT ON "THE FAMILY," AND A UNIT ON "PSYCHOLOGY"; AND A COPY OF THE ENCYCLOPEDIA BRITANNICA PUBLICATION, THE HUMANITIES HORIZON, VOL. IV, NO. 2, WINTER, 1971, WHICH CONTAINS AN ARTICLE ABOUT THE PROGRAM AT WOODBRIDGE HIGH SCHOOL.

MUSIC ABSTRACT

THIS PROGRAM BEGINS WITH A CONSIDERATION OF THE 20TH CENTURY, AFTER WHICH AN ATTEMPT IS MADE TO POINT OUT THE REASONS FOR PRESENT TRENDS AS RELATED TO PAST CULTURES AND THEIR BEARING ON OUR WAY OF LIFE TODAY.

TOPICS COVERED DURING THE 45 DAYS GIVEN TO MUSIC ARE AS FOLLOWS: MAKE-UP OF 20TH CENTURY MAN (2 DAYS); GREEK--ROMANS (ANCIENT WORLD) (3 DAYS); MEDIEVAL--EARLY CHRISTIAN CHURCH (10 DAYS); RENAISSANCE AND RESTORATION (8 DAYS); 1600-1750, AGE OF ENLIGHTENMENT (7 DAYS); 1750 - 1800, CLASSICAL PERIOD (4 DAYS); ROMANTIC PERIOD, 19TH CENTURY (5 DAYS); 20TH CENTURY (6 DAYS). THESE TOPICS OR PERIODS ARE STUDIED IN RELATION TO THE THEMES OF THE ENTIRE COURSE, LISTED ABOVE (IV E).

THE FOLLOWING OUTLINE IS INCLUDED FOR THE STUDY OF "THE NEW MUSIC": A) REACTION AGAINST ROMANTICISM (EXAMPLES: AWAY FROM THE SUBJECTIVE AND GRANDIOSE; AWAY FROM PATHOS AND PASSION; AWAY FROM THE ROMANTIC LANDSCAPE; AWAY FROM PROFOUND MUSINGS ON MAN); B) PRIMITIVISM; C) MACHINE MUSIC; D) SATIRE-HUMOR AND PARODY; E) OBJECTIVISM--ATTITUDE THAT REJECTS SUBJECTIVISM; F) THE NEW CLASSICISM--"BACK TO BACH"; G) THE NEW NATIONALISM; H) EXPRESSIONISM; I) ELECTRONIC MUSIC.

THE FOLLOWING TEXTS ARE AMONG SEVERAL CITED FOR STUDENT REFERENCE: MUSIC IN WESTERN CIVILIZATION, BY PAUL H. LANG (NEW YORK: NORTON CO., 1941). SINCE DEBUSSY--A VIEW OF CONTEMPORARY MUSIC, BY ANDRE HODEIR (NEW YORK: GROVE PRESS, 1961). AN INTRODUCTION TO 20TH CENTURY MUSIC, BY PETER S. HANSEN (BOSTON: ALLYN AND BACON, 1967).

I. LOCATION:
A. WASHINGTON
B. TACOMA

II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

III. COURSE GUIDE DESCRIPTION:
A. "A STUDENT-CENTERED CURRICULUM FOR LANGUAGE ARTS-HUMANITIES"
B. COMPILED IN 1969
C. COST NOT CITED
D. MIMEOGRAPHED. 24 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO MEET THE CULTURAL NEEDS OF THE STUDENTS AND TO GIVE THEM A SUCCESSFUL EXPERIENCE WITH LANGUAGE.
TO EXPOSE THE STUDENT TO AS MUCH LITERATURE, ART, MUSIC AND PHILOSOPHY AS POSSIBLE IN ORDER TO GIVE HIM A GREATER UNDERSTANDING OF HIS CULTURAL INHERITANCE.
TO BROADEN THE STUDENT'S CAPACITY TO UNDERSTAND, RESPOND TO, AND USE LANGUAGE CONCISELY AND PERSUASIVELY.
TO HELP THE STUDENT BECOME AWARE THAT WRITING, LIKE LIFE, IS AN ACTIVITY OF CREATION, JUDGMENT, EVALUATION AND REFLECTION, AN ACTIVITY THAT ORDERS AND SYNTHESIZES EXPERIENCES WHICH ESTABLISH INTELLECTUAL, EMOTIONAL AND SPIRITUAL MATURITY.
C. SUBJECT AREAS: LITERATURE, ART, MUSIC, PHILOSOPHY, WRITING
D. EMPHASIS: LITERATURE AND WRITING
E. THE LANGUAGE ARTS-HUMANITIES PROGRAM IS NOT A SINGLE COURSE BUT A FORM OF CURRICULAR ORGANIZATION WHEREBY STUDENTS ARE GIVEN A CHOICE OF 39 COURSES IN LANGUAGE ARTS WHICH INCLUDE MUSIC, ART, LITERATURE, PHILOSOPHY, AND WRITING. ALL OF THESE COURSES EMPHASIZE WPITING. THE COURSE GUIDE PROVIDES A BREIF DESCRIPTION, OBJECTIVES, METHODS, AND MATERIALS FOR EACH COURSE.
TITLES OF THE LANGUAGE ARTS-HUMANITIES COURSES ARE AS FOLLOWS: GROUP A. WESTERN CULTURE, EASTERN CULTURE, 20TH CENTURY AMERICAN CULTURE, DEVELOPMENT OF MODERN MAN. GROUP B. THE MODERN NOVEL, GREAT SHORT STORIES, MODERN POETRY, MODERN DRAMA, CREATIVE WRITING, MYTHOLOGY, VISUAL ART FORMS, REVCLUTIONARY FIGURES, MEDIA WORKSHOP, SHAKESPEARE, PUBLIC SPEAKING, DRAMA AND PLAY PRODUCTION, SCIENCE FICTION, NONFICTION, CHANGING LANGUAGE, READING AND WRITING SKILLS, ADVANCED SPEECH. GROUP C. CONTEMPORARY WORLD LITERATURE, CONTEMPORARY AMERICAN LITERATURE, CONTEMPORARY EUROPEAN LITERATURE, SURVEY OF ENGLISH LITERATURE, JAPANESE AND CHINESE LITERATURE, LITERATURE OF THE MINORITIES, READINGS IN LITERATURE, SURVEY OF AMERICAN LITERATURE, PSYCHOLOGY THROUGH LITERATURE, PHILOSOPHY AND RELIGION THROUGH LITERATURE, MODERN CITY. GROUP D. COMPOSITION (7 SECTIONS)

4 CREDITS OF LANGUAGE ARTS ARE REQUIRED FOR EACH SENIOR HIGH STUDENT WHO MUST TAKE ONE CREDIT FROM GROUP A, ONE CREDIT FROM GROUP B, AND ONE CREDIT FROM GROUP C. THE 4TH CREDIT MAY BE TAKEN FROM ANY OF THE 3 GROUPS. COURSES IN GROUP D MAY BE TAKEN ONLY WITH THE TEACHER'S PERMISSION. ALL COURSES AND ANY NUMBER OF THEM MAY BE TAKEN REGARDLESS OF GRADE LEVEL.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED
  B. STUDENT ENROLLMENT:
    1. SOPHOMORES, JUNIORS, SENIORS
    2. PREREQUISITES NOT CITED
    3. 4 CREDITS OF LANGUAGE ARTS REQUIRED. STUDENTS MAY ELECT FROM 34 COURSES
  C. CLASS ACTIVITIES ARE DESCRIBED BRIEFLY UNDER METHODS FOR EACH COURSE.
  D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
  A. SUGGESTED ACTIVITIES NOT INCLUDED
  B. BIBLIOGRAPHY NOT INCLUDED
  C. REFERENCE MATERIALS ARE INCLUDED IN THE BRIEF DESCRIPTION OF EACH COURSE.
  D. NO APPENDICES

MUSIC ABSTRACT

MUSIC, AS WELL AS ART, LITERATURE AND PHILOSOPHY, IS INCLUDED IN THE LANGUAGE ARTS CURRICULUM TO PROVIDE THE STUDENT WITH A FULLER UNDERSTANDING OF HIS CULTURAL INHERITANCE. NONE OF THE 34 LANGUAGE ARTS COURSES DEAL EXCLUSIVELY WITH MUSIC. HOWEVER, THE FOLLOWING COURSES INCLUDE MUSIC: WESTERN CULTURE, 20TH CENTURY AMERICAN CULTURE, MODERN MAN, PSYCHOLOGY THROUGH LITERATURE. SELECTED AIMS OF THESE COURSES ARE AS FOLLOWS: TO STUDY THE COMPLICATED PAST REFLECTED IN THE ART, MUSIC, AND LITERATURE OF ITS PEOPLE; TO STUDY THE DIFFERENT TYPES OF CONTEMPORARY AMERICAN ART AND MUSIC SHOWING HOW THEY REFLECT THE GREAT DIVERSITY AND COMPLEXITY OF AMERICAN TRADITION AND CHARACTER; TO SHOW HOW THE AREAS OF ART, MUSIC, LITERATURE AND PHILOSOPHY ARE RELATED TO EACH OTHER AND HOW THEY HELP TO IMPART AN UNDERSTANDING OF LIFE AND MAN TODAY; TO INCREASE EACH STUDENT'S PSYCHOLOGICAL UNDERSTANDING OF HIMSELF AS AN INDIVIDUAL AND IN RELATION TO OTHER PEOPLE THROUGH A STUDY OF CURRENT WRITINGS AND POPULAR SONG RECORDINGS.

THE SHADLE PARK HIGH SCHOOL

I. LOCATION:
   A. WASHINGTON
   B. SPOKANE

II. SCHOOL AND PROGRAM PERSONNEL:
   A. PRINCIPAL NOT CITED
   B. PROGRAM DIRECTOR, FRANK YUSE
   C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
   A. HUMANITIES
   B. DATE OF COMPILATION NOT CITED
   C. COST NOT CITED
   D. DITTO COPIED. 10 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
   A. DATE OF PROGRAM'S INITIATION NOT CITED
   B. GENERAL OBJECTIVES: (SELECTED)
      TO DEVELOP TOLERANCE FOR MANY VIEWS, FOR PLURALISM OF PHILOSOPHY, RELIGION, POLITICS, TASTES IN VALUES, FINE ARTS, AND LITERATURE.
      TO HELP STUDENTS BECOME LESS DEPENDENT ON TEACHERS FOR ANSWERS, AND TO SEARCH OUT THEIR OWN ANSWERS TO THE BIG QUESTIONS OF LIFE.
      TO ENCOURAGE FREEDOM AND A PERSONAL SEARCH FOR MEANING, BY ATTEMPTING TO DEVELOP A CONSCIOUSNESS OF HJMAN WORTH.
      TO ENCOURAGE A DISCIPLINED APPROACH TO LEARNING, RESEARCH, THINKING, AND CRGANIZING.
      TO CAPITALIZE ON THE CREATIVE SPIRIT OF EACH STUDENT, ALLOWING AND ENCOURAGING THEM TO WONDER AND TO FIND NEW INTERESTS.
   C. SUBJECT AREAS: ART, ARCHITECTURE, MUSIC, LITERATURE, HISTORY, PHILOSOPHY, PSYCHOLOGY, RELIGION
   D. EMPHASIS: LITERATURE, HISTORY, PHILOSOPHY, FINE ARTS
   E. CHRONOLOGICAL APPROACH.
      A CALENDAR OUTLINE INDICATES UNITS OF STUDY, CULTURAL THEMES AND WORKS OF LITERATURE INCLUDED IN THE COURSE.
      THE FIRST SEMESTER EXTENDS FROM THE EARLY HISTORY OF MAN IN EARLY GREEK CULTURE TO THE 19TH CENTURY AND THE INDUSTRIAL REVOLUTION. THE SECOND SEMESTER DEALS WITH ECONOMICS, VIRTUE, SOCIETY AND GOVERNMENT, PSYCHOANALYSIS, AND WORLD PROBLEMS IN THE 19TH AND 20TH CENTURIES.

V. MANNER IN WHICH PROGRAM IS HANDLED:
   A. TEAM TEACHING
   B. STUDENT ENROLLMENT:
      1. SENIORS
      2. PREREQUISITES: 1) A 3.0 GRADE PCINT AVERAGE FROM THE PRECEDING SPRING; 2) REQUIRED SUMMER READING IN PREPARATION FOR THE COURSE.
      3. ELECTIVE
   C. CLASS ACTIVITIES INCLUDE LARGE-GROUP LECTURES (40%), INDEPENDENT STUDY AND RESEARCH (20%), SMALL-GROUP DISCUSSIONS (20%), AND WRITING EXPERIENCE (20%). ENCYCLOPEDIA BRITANNICA FILMS ARE USED.
   D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
   E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS INCLUDE A PROPOSED THEMATIC APPROACH ORGANIZED ACCORDING TO THE FOLLOWING 6-WEEK SEGMENTS: I. MAN'S SEARCH FOR HAPPINESS IN NATURAL SCIENCE. II. MAN'S SEARCH FOR HAPPINESS IN FAITH IN GOD. III. MAN'S SEARCH FOR HAPPINESS IN HUMAN WISDOM. IV. MAN'S SEARCH FOR HAPPINESS IN SOCIETY, OR STATE AND THE CITY. V. MAN'S SEARCH FOR HAPPINESS IN FREEDOM. VI. MAN'S SEARCH FOR HAPPINESS IN BEAUTY.

VI. ADDITIONAL FEATURES OF THE GUIDE: BIBLIOGRAPHY.

MUSIC ABSTRACT

SELECTED ASPECTS OF MUSIC INDICATED IN THE COURSE OUTLINE ARE AS FOLLOWS: THE PROBLEM OF REALITY (ART, ARCHITECTURE, MUSIC); THE PSALMS; GREEK DANCE; GREGORIAN CHANT; THE HIGH MIDDLE AGES (HISTORY AND CULTURE); RENAISSANCE ARTS AND SCIENCES (THE MADRIGAL); MUSIC OF THE 18TH, 19TH, AND 20TH CENTURIES INCLUDING WORKS OF HANDEL, BACH, MOZART, BERLIOZ, CHOPIN, DEBUSSY, MAHLER, STRAVINSKY, VILLA-LOBOS, AND GERSHWIN.

I. LOCATION:
A. WASHINGTON
B. VANCOUVER
C. COLUMBIA RIVER HIGH SCHOOL
HUDSON'S BAY HIGH SCHOOL
FORT VANCOUVER HIGH SCHOOL

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPALS NOT CITED
B. PROGRAM DIRECTORS AND FACULTY:
MRS. SANDY HECKER (COLUMBIA HIGH SCHOOL); MR. PETER JORGENSON, MR. JIM SORK (FORT VANCOUVER HIGH SCHOOL); MR. BILL BLEAKNEY, MR. IRVIN JOLLIVER (HUDSON'S BAY HIGH SCHOOL).

III. COURSE GUIDE DESCRIPTION:
A. SUMMER STUDY COMMITTEE REPORT ON THE HUMANITIES AND THE BEHAVIORAL SCIENCES. THE 2 DOCUMENTS DESCRIBE A WORLD HISTORY APPROACH AND A BEHAVIORAL SCIENCE APPROACH TO THE HUMANITIES. BOTH APPROACHES PROVIDE THE BASIS FOR HUMANITIES OFFERINGS IN THE 3 VANCOUVER HIGH SCHOOLS FOR WHICH FORMAL COURSE GUIDES HAVE NOT YET BEEN FULLY DEVELOPED.
B. COMPILED IN 1969
C. COST NOT CITED
D. 2 MIMEOGRAPHED REPORTS: 27 PAGES AND 11 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. PROGRAM INITIATED IN 1969
B. GENERAL OBJECTIVES: (BEHAVIORAL SCIENCE)
TO ACQUAINT HIGH SCHOOL STUDENTS WITH THE IDEAS OF THE BEHAVIORAL SCIENCES IN A WAY THAT IS INTERESTING AND RELEVANT.
TO HAVE THE STUDENTS LEARN ABOUT THE SCIENTIFIC METHOD AND HOW ITS LOGICAL PROCESSES OF THOUGHT AND PROCEDURE CAN BE APPLIED TO THE AREAS OF HUMAN BEHAVIOR.
TO INCREASE STUDENT UNDERSTANDING OF THE BASIC ELEMENTS OF SCIENTIFIC METHOD AS APPLIED TO THE STUDY OF HUMAN BEHAVIOR AND TO ACQUAINT THEM WITH SOME OF THE METHODS OF THE BEHAVIORAL SCIENTIST.
C. SUBJECT AREAS: ANTHROPOLOGY, PSYCHOLOGY, SOCIOLOGY, MUSIC, ART, (BEHAVIORAL SCIENCE); HISTORY, LITERATURE, DRAMA, MUSIC, ART, WORLD HISTORY/HUMANITIES.
D. EMPHASIS: BEHAVIORAL SCIENCE AND WORLD HISTORY
E. THEMATIC AND CHRONOLOGICAL ORGANIZATION.
<u>THE BEHAVIORAL SCIENCES COURSE</u>.
SECTION I: MAN'S EVOLUTION AND DEVELOPMENT. UNIT 1. LET'S BEGIN AT THE BEGINNING. UNIT 2. NATURE'S PROGRESS TOWARD MAN. UNIT 3. MAN'S SEARCH FOR MAN. UNIT 4. MAN: THE TOOL MAKER. UNIT 5. MAN AND HIS CULTURE. UNIT 6. MAN BECOMES MAN.
SECTION II: MAN, THE INDIVIDUAL. UNIT 1. HEREDITY AND ENVIRONMENT. UNIT 2. PERCEPTION: IT'S ALL IN THE WAY YOU SEE IT. UNIT 3. LEARNING ABOUT LEARNING. UNIT 4. INTELLIGENCE AND ABILITIES. UNIT 5. PERSONALITY. UNIT 6. FRUSTRATION AND CONFLICT. UNIT 7. ABNORMAL BEHAVIOR.
SECTION III: MAN IN GROUPS. UNIT 1. POPULATION: NO PLACE TO STAND. UNIT 2. GROUP INTERACTION, BEING SENSITIVE. UNIT 3. SOCIAL STRATIFICATION: THE OLD PECKING ORDER. UNIT 4. RACE.

THE WORLD HISTORY/HUMANITIES COURSE INCLUDES THE FOLLOWING UNITS:
PROGRAM I: ORIENTATION OF STUDENTS. 1. HISTORY AND THE HISTORIAN. 2. PRIMITIVE MAN AND THE WESTERN WORLD. 3. ANCIENT CIVILIZATIONS: EGYPTIAN, MESOPOTAMIAN, CHINESE, INDIAN, AND AMERICAN. 4. GREEK AND ROMAN CIVILIZATIONS. 5. BARBARIC INVASIONS, BYZANTINE CIVILIZATION AND EARLY DEVELOPMENT OF CHRISTIANITY AND ISLAM. 6. THE MEDIEVAL WORLD. 7. RENAISSANCE AND REFORMATION; RISE OF NATIONS. 8. NATIONS STRUGGLE FOR POWER. 9. ENGLISH AND FRENCH REVOLUTIONS. 10. NATIONALISM. 11. INDUSTRIAL REVOLUTION. 12. IMPERIALISM. 13. WORLD WAR I. 14. RUSSIAN REVOLUTION. 15. WORLD WAR II. 16. THE COLD WAR.
PROGRAM 2: 1. TIME AND THE HISTORICAL SENSE. 2. HISTORICAL CONCEPTIONS OF THE SELF. 3. ARCHITECTURE AND HISTORY. 4. PERCEPTION IN VARIOUS HISTORICAL EPOCHS. 5. CREATIVE UNIT. 6. THE DIVINE PHENOMENON AND ITS ARCHITECTURE. 7. COMMUNICATIONS UNIT. 8. COMMUNICATION AND THE ARTS. 9. THE ART OF NATURE AND THE NATURE OF ART. 10. THE MACHINE IN THE GARDEN. (TECHNOLOGY AND ECOLOGY) 11. YIN AND YANG: PESSIMISM AND OPTIMISM IN HISTORY AND IN OUR TIME.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. TEAM TEACHING
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS AND SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. CLASS ACTIVITIES INCLUDE GUEST SPEAKERS AND THE USE OF AUDIO-VISUAL AIDS
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED FOR EACH UNIT
- C. REFERENCE MATERIALS INCLUDE SOURCES OF INSTRUCTIONAL MEDIA FOR EACH UNIT
- D. NO APPENDICES

MUSIC ABSTRACT

ALL THREE HIGH SCHOOLS IN THE VANCOUVER AREA OFFER RELATED ARTS AND HUMANITIES PROGRAMS. THE SCHOOL'S MUSIC AND ART DEPARTMENTS PROVIDE RESOURCE PERSONNEL WHENEVER NEEDED.

MUSIC IS STUDIED WITH EACH HISTORICAL PERIOD IN PROGRAM I OF THE WORLD HISTORY/HUMANITIES COURSE. (PERIODS LISTED UNDER IV E ON THE PRECEDING PAGE.)

SELECTED REFERENCES TO MUSIC IN PROGRAM II OF THE WORLD HISTORY/HUMANITIES COURSE ARE AS FOLLOWS. "COMMUNICATION AND THE ARTS": THE TONE POEM, BALLADS, HISTORY OF POPULAR MUSIC, PETER AND THE WOLF. "THE MACHINE IN THE GARDEN": ELECTRONIC MUSIC IN THE 1960'S.

I. LOCATION:
A. WEST VIRGINIA
B. MULLENS

II. SCHOOL AND PROGRAM PERSONNEL:
A. PRINCIPAL, ROBERT E. LOOKABILL
B. PROGRAM DIRECTOR, MRS. ROY KEMP
C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
A. SENIOR SEMINAR. "MAN'S CHALLENGES IN HIS SOCIETY"
B. COMPILED IN 1969
C. COST NOT CITED
D. MIMEOGRAPHED. 70 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
A. DATE OF PROGRAM'S INITIATION NOT CITED
B. GENERAL OBJECTIVES:
TO ENABLE THE STUDENT TO UNDERSTAND HIS RESPONSIBILITY TO RECOGNIZE PROBLEMS OF THE WORLD SOCIETY AND TO SEEK POSSIBLE SOLUTIONS.
TO ENABLE THE STUDENT TO UNDERSTAND THAT CERTAIN CHALLENGES IN THE USE AND ENJOYMENT OF KNOWLEDGE AND THE ENVIRONMENT ARE RELATED TO THE USE OF POWER, AND AFFECT THE INDIVIDUAL'S ROLE IN SOCIETY.
USE AND ENJOYMENT OF KNOWLEDGE AND ENVIRONMENT, ARE RELATED TO THE USE OF POWER, AND AFFECT THE INDIVIDUAL'S ROLE IN SOCIETY.
TO HAVE THE STUDENT ATTEMPT TO DEFINE HIS OWN CONCEPT OF GOD AND HIS RELATIONSHIP TO HIM.
TO ENABLE THE STUDENT TO REALIZE THAT CULTURAL VARIATIONS ARE DESIRABLE BECAUSE OF THEIR DIFFERING CONTRIBUTIONS TO HUMAN CIVILIZATION.
C. NO SUBJECT AREAS ARE INDICATED
D. A STUDY OF 20TH-CENTURY MAN
E. THEMATIC APPROACH.
THE COURSE GUIDE CONSISTS OF A SPIRAL-BOUND VOLUME OF 8 LEARNING-RESOURCE PACKETS. EACH PACKET INCLUDES AFFECTIVE AND COGNITIVE OBJECTIVES, OUTLINES, METHODOLOGY, DISCUSSION TOPICS AND QUESTIONS, A SELF TEST, STUDY QUESTIONS, BIBLIOGRAPHY, VOCABULARY, AND MAPS.

TOPICS OF THE 8 PACKETS ARE AS FOLLOWS: I. SURVIVAL (PARTS 1 AND 2, PART 3 "DRUG ADDICTION AND THE TEENAGER"; II. MAN AND GOD; III. LAW AND ORDER; IV. MAN'S QUEST FOR KNOWLEDGE; V. MAN'S EXPRESSION THROUGH VARIATIONS OF CULTURE; VI. SURVIVAL OF THE INDIVIDUAL IN THE 20TH CENTURY; VII. POLLUTION; VIII. DECISIONS! DECISIONS! DECISIONS!

V. MANNER IN WHICH PROGRAM IS HANDLED:
A. NUMBER OF TEACHERS NOT INDICATED
B. STUDENT ENROLLMENT: SENIORS
C. CLASS ACTIVITIES INCLUDE CLASS DISCUSSIONS, GROUP PRESENTATIONS SUCH AS MOCK TRIALS, WRITTEN REPORTS, FORMAL AND INFORMAL ESSAYS, PANEL DISCUSSIONS, PORTRAIT DRAWINGS OF OUTSTANDING PERSONS, "QUEST OPPORTUNITIES" WHICH ARE IN-DEPTH ASSIGNMENTS ON SUGGESTED PROBLEMS DONE FOR EXTRA CREDIT.

D. EXTRACURRICULAR ACTIVITIES INCLUDE OUTSIDE PREPARATION FOR CLASS ACTIVITIES.
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT
F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:
A. SUGGESTED ACTIVITIES INCLUDED
B. BIBLIOGRAPHY INCLUDED
C. REFERENCE MATERIALS INCLUDE FILMS AND FILMSTRIPS
D. NO APPENDICES

MUSIC ABSTRACT

REFERENCES TO MUSIC OCCUR IN 2 OF THE 8 LEARNING-RESOURCE PACKETS. IN THE STUDY OF SURVIVAL, STUDENTS ARE URGED TO EXPRESS THEIR IDEAS IN VARIOUS MEDIA INCLUDING SONGS AND PAINTINGS DONE WITH OIL, WATER-COLOR, AND TEMPERA. WITH THE STUDY OF MAN'S EXPRESSION THROUGH VARIOUS CULTURES, SEVERAL IN-DEPTH ASSIGNMENTS DEALING WITH MUSIC ARE SUGGESTED. EXAMPLES ARE AS FOLLOWS: 1) COMPARE AND CONTRAST THE STYLES OF JAPANESE AND CHINESE MUSICAL FORMS, AFRICAN TRIBAL AND NORTH AMERICAN INDIAN TRIBAL MUSICAL FORMS, AND THE MUSIC OF COUNTRIES BORDERING THE MEDITERRANEAN SEA--NORTHERN AND SOUTHERN. 2) USING THE ALBUMS MOONSHINE AND PROHIBITION, AMERICAN INDUSTRIAL BALLADS, SONGS OF STRUGGLE AND PROTEST: 1930-1950, AND SONGS FROM THE DEPRESSION, DESCRIBE THE AMERICAN SCENE DEPICTED BY THESE SONGS IN THE YEARS FROM 1930 TO 1950. 3) SELECT A PERIOD IN HISTORY AND DESCRIBE THE MUSIC POPULAR IN THAT ERA IN ALL PARTS OF THE WORLD. 4) STUDY THE EFFECT OF RELIGIOUS MUSIC ON MUSIC OF THE WESTERN WORLD. 5) DECIDE WHAT ATTITUDES OF 20TH CENTURY CULTURE ARE REFLECTED IN MODERN ART, ELECTRONIC MUSIC, OR ANY OTHER INNOVATIVE ART FORMS.

I. LOCATION:
  A. WEST VIRGINIA
  B. PARKERSBURG

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, JANET DOHERTY
  C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. DATE OF COMPILATION NOT CITED
  C. COST NOT CITED
  D. DITTO COPIED. 6 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. DATE OF PROGRAM'S INITIATION NOT CITED
  B. GENERAL OBJECTIVES:
    TO HELP THE STUDENT UNDERSTAND THE PRESENT THROUGH IDENTITY WITH THE PAST.
    TO HELP THE STUDENT UNDERSTAND HIMSELF THROUGH IDENTITY WITH OTHERS.
  C. SUBJECT AREAS NOT INDICATED. STUDIES INCLUDE MUSIC, ART, LITERATURE, DRAMA, HISTORY
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. THEMATIC APPROACH.
    THE FIRST SEMESTER PRESENTS A STUDY OF IDENTITY--MAN'S RELATIONSHIP WITH THE PAST, AND MAN'S CHANGING IDEAS EVIDENCED THROUGH ART AND MUSIC. THE SECOND SEMESTER IS BASED UPON SEVERAL THEMATIC UNITS CHOSEN BY THE STUDENTS. THEMES CURRENTLY BEING STUDIED ARE "BROTHERHOOD," "THE NEED OF FAITH IN GOD (OR A SUPREME BEING)," "THE NEED OF FAITH IN OTHERS," "PHILOSOPHY," AND "ROMANTIC LOVE." THESE THEMES INCLUDE A STUDY OF THE ART, LITERATURE, AND MUSIC OF HISTORICAL PERIODS FROM THE EARLY GREEKS TO THE 20TH CENTURY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. NUMBER OF TEACHERS NOT INDICATED. GUEST SPEAKERS.
  B. STUDENT ENROLLMENT:
    1. GRADE LEVEL NOT INDICATED
    2. NO PREREQUISITES
    3. ELECTIVE
  C. CLASS ACTIVITIES EMPHASIZE INDIVIDUAL LEARNING AND INCLUDE LECTURES, CLASS DISCUSSIONS, SMALL-GROUP WORK, PROJECTS, MULTI-MEDIA LEARNING, AND THE USE OF FILMS, TAPES AND RECORDS.
  D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO ART EXHIBITS, AND ATTENDANCE AT CONCERTS, MOVIES, AND DRAMATIC PRODUCTIONS.
  E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE: LISTS OF CREATIVE PROJECTS FOR STUDENT ACTIVITY.

MUSIC ABSTRACT

REPRESENTATIVE COMPOSERS AND WORKS FROM ALL PERIODS OF MUSIC HISTORY ARE INCLUDED IN THE PROGRAM.

SELECTED MUSIC PROJECTS ARE AS FOLLOWS: 1) COMPARE THE SOCIAL POSITION OF MODERN MUSICIANS WITH RENAISSANCE MUSICIANS. 2) THE SOVIET UNION HAS ELEVATED MUSIC TO A HIGH POSITION AS PART OF POLITICAL PROPAGANDA AND A FACTOR IN GAINING NATIONAL UNITY. WHAT ROLE DOES RUSSIAN FOLK MUSIC PLAY IN THIS? 3) ASSEMBLE A COLLECTION OF PAINTINGS BY DIFFERENT 20TH CENTURY ARTISTS CONTAINING DIFFERENT SUBJECT MATTER. ANNOTATE THE REPRESENTATIONS AND REPORT FINDINGS TO THE CLASS. 4) PREPARE A FOLIO OF SKETCHES OF STANDARD ORCHESTRAL INSTRUMENTS WITH ACCOMPANYING BRIEF DESCRIPTIONS. 5) PREPARE FOR CLASS PERFORMANCE SEVERAL SONGS, SINGING THEM IN THE WAY AND SETTING WHICH WOULD RESEMBLE THEIR ORIGINAL PERFORMANCE. PREFACE EACH SELECTION WITH A BRIEF ORAL PROGRAM NOTE.

I. LOCATION:
  A. WISCONSIN
  B. HARTLAND

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL, DWIGHT M. STEVENS
  B. PROGRAM DIRECTOR, CHARLES BART (CHAIRMAN OF FINE ARTS DEPT.)
  C. PROGRAM FACULTY: ILGA REKE, CHARLES BART

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES AT ARROWHEAD, "EXPLORATIONS IN CULTURE TO DISCOVER OURSELVES"
  B. DATE OF COMPILATION NOT CITED
  C. COST NOT CITED
  D. MIMEOGRAPHED. 20 PAGES. ADDITIONAL MATERIAL, 12 PAGES.

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1965
  B. GENERAL OBJECTIVES:
    TO EXAMINE AND EMPHASIZE THE HUMANISTIC ELEMENTS AND ATTEMPT TO DISCOVER WHY GREAT NATIONS OF THE PAST HAVE DISAPPEARED LEAVING ONLY FAINT TRACES OF ONCE-GREAT CULTURES.
    TO INTRODUCE PHILOSOPHY AS A HISTORY OF GREAT THOUGHT AND TO EXPOSE THE READERS TO MATERIALS AND CONCEPTS NOT USUALLY PART OF TRADITIONAL HISTORY OR LITERATURE COURSES.
    TO EXPERIENCE COMPLETE WRITTEN WORKS OF HISTORY, PHILOSOPHY, ETHICS AND CRITICISM, AND TO DISCUSS AND EVALUATE THEIR ETHICS, CRITICISM, ETC., AND TO DISCUSS AND EVALUATE THEIR IMPACT ON MAN.
    TO EXPERIENCE THE HUMANITIES IN DEPTH AND BREADTH AND TO DEVELOP AND EXPRESS RATIONAL BASES FOR CRITICISM AND EVALUATION.
  C. SUBJECT AREAS: ART, MUSIC, PHILOSOPHY, LITERATURE, ARCHITECTURE, WORLD HISTORY
  D. WORLD HISTORY PROVIDES THE BACKGROUND. OTHER AREAS RECEIVE EQUAL EMPHASIS.
  E. CHRONOLOGICAL AND THEMATIC APPROACH. SIX MAJOR PERIODS ARE CONSIDERED: THE DAWN OF HISTORY (ORIENTAL, JUDAEO, EGYPTIAN); GREECE, ROME AND CHRISTIANITY, AND THEIR INFLUENCE ON WESTERN CULTURE; THE MIDDLE AGES; THE RENAISSANCE, THE GREAT TRANSITION; THE BAROQUE, CLASSICAL, ROMANTIC ERAS; IMPRESSIONISM BRINGS THE NEW AGE OF THE 20TH CENTURY. WITHIN THESE MAJOR PERIODS SIX OTHER FACTORS ARE STUDIED: MAN'S SEARCH FOR TRUTH; MAN'S SEARCH FOR FREEDOM; MAN'S SEARCH FOR BEAUTY; MAN'S RELATIONSHIP WITH THE NATURAL WORLD; MAN AND SOCIETY; MAN'S RELATION TO GOD.

    MUCH OF THE CURRENT PROGRAM IS CENTERED AROUND SELECTED READINGS. THESE READINGS ARE RELATED TO THE FOLLOWING THEMES WHICH CONSTITUTE READING UNITS:
      1) MAN'S STRUGGLE TO BE HIMSELF IN AN AGE OF NON-CONFORMITY
      2) MAN'S STRUGGLE TO FIND HIMSELF
      3) MAN'S SEARCH FOR TRUTH IN A WORLD OF DOUBT
      4) MAN'S IMAGINATION TRYING TO PICTURE A WORLD AS YET UNKNOWN TO HIM
      5) MAN'S INHUMANITY TO MAN
  F. THROUGH A SERIES OF HUMANITIES LECTURE-DEMONSTRATIONS, THIS COURSE WAS MADE AVAILABLE IN A LIMITED WAY TO THE COMMUNITY.

V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. A TEAM OF 2 TEACHERS FOR ART AND MUSIC. GUEST SPEAKERS FOR THE OTHER AREAS.
- B. STUDENT ENROLLMENT:
  1. SENIORS
  2. INTERESTED STUDENTS APPLY FOR MEMBERSHIP; ACCEPTANCE IS BASED UPON PREVIOUS WORK IN ENGLISH AND SOCIAL STUDIES, ON READING ABILITY AND ON INTEREST. SELECTION IS MADE BY THE COORDINATOR WITH THE ADVICE OF THE GUIDANCE DEPARTMENT.
  3. NOT REQUIRED. GIVEN FOR CREDIT
- C. CLASS ACTIVITIES INCLUDE SMALL-GROUP DISCUSSIONS, RESEARCH AND WRITING PROJECTS, SINGING, LISTENING, ART EXPRESSION. THE CLASS MEETS 5 TIMES A WEEK FOR 55-MINUTE PERIODS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, AND ACTIVITIES AFFILIATED WITH MARQUETTE UNIVERSITY HUMANITIES OFFERINGS.
- E. PROCESS OF EVALUATING STUDENT'S ACHIEVEMENT IS DESCRIBED AS DIFFICULT. NO WRITTEN TESTS.
- F. A SPECIAL COURSE FOR THE SLOW LEARNER IS BEING CONSIDERED.

VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A BIBLIOGRAPHY OF STANDARD READINGS COVERED EACH YEAR.
- D. NO APPENDICES

MUSIC ABSTRACT

THE COURSE FUNCTIONS ON THE BASIC PREMISE THAT STUDIES IN HUMANITIES ARE NOT REVIEWS OF DATES, EXPLORATIONS, PERIODS OF CREATIVE ACTIVITY, BOOKS AND AUTHORS, BUT RATHER THEY ARE INSIGHTS INTO THE RECORDED HISTORY OF THE FAMILY OF MAN. GREATEST STRESS IS PLACED UPON CONTRIBUTIONS MADE IN THE FIELDS OF CULTURE, THE FINE ARTS AND THE LIBERAL ARTS.

THE MUSIC CONTENT FOLLOWS THE CHRONOLOGICAL PERIODS AND THEMES LISTED ABOVE. (SEE IV D)

A SPECIFIC MUSICAL STUDY INVOLVED A CONSIDERATION OF OPERA AS A METHOD OF MAN'S EXPRESSION. THIS INCLUDED AN EXAMINATION OF THE ROCK OPERA, TOMMY, SELECTIONS FROM GERSHWIN'S PORGY AND BESS, BERG'S WOZZECK, AND MENOTTI'S THE LAST SAVAGE. THESE WORKS SERVED TO PREPARE THE STUDENTS FOR ATTENDANCE AT THE OPERA CARMEN BY BIZET, SUNG IN FRENCH.

MUCH CONSIDERATION HAS BEEN GIVEN TO MEANS WHEREBY THE STUDENTS MIGHT EXPERIENCE THE CONCERT, A DIFFICULTY FOR SCHOOLS NOT CENTERED IN AN AREA PROVIDING PROFESSIONAL PERFORMANCES. SOME ATTEMPTS TO MEET THIS CHALLENGE HAVE BEEN THE DEVELOPMENT OF PROGRAMS BY THE HIGH SCHOOL MUSIC DEPARTMENT WITH AN "IMPORTED" GUEST SOLOIST FROM MILWAUKEE, AND THE USE OF SMALL CHAMBER GROUPS FOR PROGRAMS OF AN HISTORICAL NATURE.

HAMILTON HIGH SCHOOL

I. LOCATION:
  A. WISCONSIN
  B. SUSSEX

II. SCHOOL AND PROGRAM PERSONNEL:
  A. PRINCIPAL NOT CITED
  B. PROGRAM DIRECTOR, DENCIE MUNNS
  C. PROGRAM FACULTY: DENCIE MUNNS, LITERATURE; FLORENCE SYKES, ART; JOHN SUTTE, MUSIC; JACK CROOK, SOCIAL STUDIES

III. COURSE GUIDE DESCRIPTION:
  A. HUMANITIES
  B. COMPILED IN 1970
  C. COST NOT CITED
  D. DITTO COPIED. 14 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:
  A. PROGRAM INITIATED IN 1967
  B. GENERAL OBJECTIVES:
    TO UNDERSTAND ONE'S SELF IN RELATIONSHIP TO THE HUMAN CONDITION AND TO SQUARE PERCEPTIONS AND CONSEQUENT ASSUMPTIONS WITH REALITY.
    TO DISCOVER ALTERNATIVE VALUE SYSTEMS, PRIORITIES, AND MEANS OF HANDLING SOCIAL RELATIONSHIPS REGARDING THE FAMILY, EDUCATION, PHILOSOPHY, ECONOMICS, AND POLITICS.
    TO EXPLORE MAN'S NATURE BY EXAMINING HIS OWN EXPRESSION OF HIMSELF AS EVIDENT IN HIS ART, MUSIC, LITERATURE, AND SOCIAL STRUCTURES.
    TO DEVELOP USEFUL TOOLS WITH WHICH TO EXPLORE ANY ART, MUSIC, LITERATURE, OR SOCIAL STRUCTURES.
    TO BECOME PERSONALLY COMPETENT IN PERFORMING SKILLS CONNECTED WITH WRITING, DRAMA, MUSIC, AND THE VISUAL ARTS.
  C. SUBJECT AREAS: ART, MUSIC, LITERATURE, SOCIAL STUDIES
  D. AREAS RECEIVE EQUAL EMPHASIS
  E. CHRONOLOGICAL APPROACH.
    SCOPE: FROM PRESENT TO PAST.
    THE PROGRAM INCLUDES 2 COURSES. AN OUTLINE OF THE CONTENT IS AS FOLLOWS:
    MAN I. UNIT 1, INTRODUCTION (9 WEEKS). UNIT 2, CONTEMPORARY UNITED STATES (9 WEEKS). UNIT 3, MEDIEVAL EUROPE (6 WEEKS). UNIT 4, ANCIENT ORIENT (6 WEEKS). UNIT 5, CLASSICAL GREECE (6 WEEKS).
    MAN II. UNIT 1, INDUSTRIAL U.S.S.R. AND MODERN JAPAN (6 WEEKS). UNIT 2, EUROPEAN RENAISSANCE (6 WEEKS). UNIT 3, PRE-COLUMBIAN AMERICA (6 WEEKS). UNIT 4, ANCIENT EGYPT (6 WEEKS). UNIT 5, SUB-SUHARAN AFRICA (6 WEEKS). UNIT 6, ROMANTICISM (4 OR 6 WEEKS).
    FOR EACH OF THESE UNITS, THE COURSE MATERIALS PROVIDE AN OUTLINE OF CONTENT FOR LARGE GROUP AND SMALL GROUP ACTIVITIES AND LEARNING EXPERIENCES.

V. MANNER IN WHICH PROGRAM IS HANDLED:
  A. TEAM OF 4 TEACHERS
  B. STUDENT ENROLLMENT:
    1. GRADE LEVELS NOT INDICATED
    2. PREREQUISITES NOT CITED
    3. MAN I, 3 CREDITS. MAN II, 2 CREDITS.

C. CLASS ACTIVITIES INCLUDE LARGE MEETINGS OF THE ENTIRE CLASS, SMALLER UNIT GROUPS IN EACH SUBJECT AREA, SMALL SPECIAL-INTEREST GROUPS, RESEARCH GROUPS FOR STUDENTS NOT SELECTING A SPECIAL-INTEREST GROUP, AND WORKSHOPS IN EACH OF THE SUBJECT AREAS.
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

MUSIC IS HANDLED BY ONE OF THE 4 TEAM MEMBERS. EACH TEAM MEMBER IS DESCRIBED AS BEING AN INTERDISCIPLINARY SPECIALIST WITH A VARIED BACKGROUND IN OTHER FIELDS. ASPECTS OF MUSIC STUDIED IN EACH UNIT ARE AS FOLLOWS:

MAN I. 1) INTRODUCTION (9 WEEKS). LARGE GROUP: LISTENING PROCESS; THE ELEMENTS OF RHYTHM, MELODY, TIMBRE, TEXTURE, HARMONY, AND FORM; VOCAL AND INSTRUMENTAL MEDIA. SMALL GROUP: EXPERIMENTS WITH SOUND, VOCAL AND PERCUSSIVE; PLAYING TUNED AND UNTUNED PERCUSSION INSTRUMENTS; SINGING INTERVALS; COMPOSITION USING UNCONVENTIONAL NOTATION; IMPROVISATION; GROUP SINGING. 2) CONTEMPORARY UNITED STATES (9 WEEKS). LARGE GROUP: INTRODUCTION TO 20TH CENTURY MUSIC (IMPRESSIONISM, EXPRESSIONISM, STRAVINSKY); HISTORICAL APPROACH TO AMERICAN MUSIC FROM 1620 TO THE PRESENT CONCENTRATING ON CHARLES IVES, TRADITIONALISM, EXPERIMENTALISM, ELECTRONIC MUSIC, JAZZ, ROCK. SMALL GROUP: MUSIC FOR THE THEATRE (PERFORMANCE OF A CONTEMPORARY MUSICAL DRAMA); MAJOR SCALE; COMPOSITION AND IMPROVISATION; SINGING INTERVALS UP; ELECTRONIC COMPOSITIONAL TECHNIQUES; APPLIED WORK--PIANO, VOCAL, GUITAR, OTHER INSTRUMENTS. 3) MEDIEVAL EUROPE (6 WEEKS). LARGE GROUP: PRE-CHRISTIAN CHANT; GREGORIAN CHANT; LITURGY (MASS); MODES; LITURGICAL DRAMA; TROUBADOURS, TROUVERES, MINNESINGERS, GOLIARDS; INSTRUMENTAL MUSIC; ORGANUM; ARS NOVA. SMALL GROUPS: PERFORMING CONDUCTUS AND LITURGICAL DRAMA; ROUNDS AND CANONS; USE OF THE RECORDER; INSTRUMENTAL MUSIC; ORGANUM; ROUNDS AND CANONS; USE OF THE RECORDER; COMPOSITION USING THE MODES; APPLIED WORK; SINGING INTERVALS DOWN; ANALYSIS OF 20TH CENTURY MUSIC BASED ON MODES. 4) ANCIENT ORIENT (6 WEEKS). LARGE GROUP: CLASSICAL MUSIC OF INDIA (RAGA AND TALA); THE KARNATIC AND HINDUSTANI SYSTEMS COMPARED AND CONTRASTED; MUSIC OF JAPAN (GAGAKU, KABUKI, NAGAUTA); CHINESE OPERA. SMALL GROUP: JAPANESE TEA CEREMONY, PERFORMANCE OF A KABUKI; INDIAN SONGS; CLAPPING THE TALA OF INDIAN RAGAS; SINGING INTERVALS DOWN; PENTATONIC COMPOSITION AND IMPROVISATION. 5) CLASSICAL GREECE (6 WEEKS). LARGE GROUP: MUSIC, INSTRUMENTS, AND MUSICAL THEORIES; CLASSICAL FORMS (SONATA-ALLEGRO, AND SYMPHONY). SMALL GROUP: SYMPHONIC ANALYSIS, BINARY AND TERNARY FORMS; SINGING INTERVALS UP AND DOWN; APPLIED WORK; ANALYSIS OF CONTEMPORARY MUSIC BASED ON CLASSICAL FORMS.

MAN II. 1) INDUSTRIAL U.S.S.R. AND JAPAN (6 WEEKS). LARGE GROUP: EFFECT OF INDUSTRIALIZATION ON THE MUSIC OF RUSSIA AND JAPAN; RUSSIAN MUSIC--MEDIEVAL TO 20TH CENTURY (PROKOFIEV, SHOSTAKOVICH); JAPANESE MUSIC SINCE 1868. SMALL GROUP: RUSSIAN FOLK MUSIC; INFLUENCE OF FOLK MUSIC ON 19TH CENTURY RUSSIAN ART MUSIC--THE "RUSSIAN FIVE"; PERFOR-

MANCE OF A RUSSIAN OPERA OR A MINI-OPERA. 2) EUROPEAN RENAISSANCE (6 WEEKS). LARGE GROUP: MASS, MOTET, MADRIGAL; INSTRUMENTAL AND VOCAL MUSIC OF ITALY, FRANCE, GERMANY, AND ENGLAND; THE BAROQUE. SMALL GROUP: PERFORMANCE OF MADRIGALS, LUTE SONGS, GUITAR MUSIC, AND RECORDERS; LEARN RENAISSANCE DANCES. 3) PRE-COLUMBIAN AMERICA (6 WEEKS). LARGE GROUP: MUSIC OF NORTH AMERICAN INDIAN TRIBES (AZTECS, MAYAS, INCAS). SMALL GROUP: INDIAN SONGS AND CEREMONIES; CONSTRUCTION OF INSTRUMENTS; USE OF CENTRAL AND SOUTH AMERICAN INDIAN FOLK MUSIC IN 20TH CENTURY MUSIC; COMPOSITION OF SONGS FOR AN ORIGINAL CEREMONY. 4) ANCIENT EGYPT (6 WEEKS). LARGE GROUP: MUSIC AND INSTRUMENTS (REFERENCES FROM MYTHOLOGY). SMALL GROUP: DETAILED ANALYSIS OF THE INSTRUMENTS FROM TOMB PAINTINGS AND SCULPTURE; CONSTRUCTION OF AN INSTRUMENT; COMPOSITION USING HYPOTHETICAL EGYPTIAN MODES (A HYMN TO A DEITY); LISTENING TO OPERAS ON EGYPTIAN THEMES; PERFORMANCE OF A MINI-OPERA. 5) SUB-SAHARAN AFRICA (6 WEEKS). LARGE GROUP: LISTENING TO MUSIC OF AFRICA; GROUP SINGING. SMALL GROUP: EMPHASIS ON SONGS, STORY-TELLING, AND PERCUSSION; CONSTRUCTION OF AFRICAN INSTRUMENTS; IMPROVISATION WITH ATUMPAN TALKING DRUMS; COMPOSITION OF A STORY-SONG. 6) ROMANTICISM (4 OR 6 WEEKS). LARGE GROUP: COMPOSERS; FORMS; NATIONALISM; NEO-ROMANTICS; ROMANTIC QUALITIES IN 20TH CENTURY MUSIC. SMALL GROUP: REVIEW SINGING INTERVALS; APPLIED WORK; COMPOSITION (ART SONGS, PIANO PIECES); STUDY OF A ROMANTIC HERO; PERFORMANCE OF A MINI-OPERA OR AN OPERETTA.

APPENDICES

APPENDIX A

STATE EDUCATION DEPARTMENT
TEACHERS' PLANNING GUIDES

THE ALLIED ARTS - A HIGH SCHOOL HUMANITIES GUIDE FOR MISSOURI. PUBLICATION #128G. REPRINTED, 1965. HUBERT WHEELER, COMMISSIONER OF EDUCATION. 194 PAGES.

UNITS COVERED: I. INTRODUCTION AND BACKGROUND (PURPOSE OF THE COURSE; SUBJECT IN THE ARTS; SOURCES OF ART SUBJECTS; FUNCTION IN THE ARTS). II. MEDIUM (MEDIUM OF THE ARTS; MEDIUMS OF THE VISUAL ARTS; MEDIUMS OF THE TIME ARTS). III. ELEMENTS (ELEMENTS OF THE VISUAL ARTS; ELEMENTS OF MUSIC; ELEMENTS OF LITERATURE). IV. ORGANIZATION (ORGANIZATION IN THE ARTS; ORGANIZATION IN ARCHITECTURE; FORM IN MUSIC; TYPES OF LITERATURE). V. CREATIVITY. HISTORICAL STYLES. JUDGMENT.
INCLUDES TEACHING AIDS AND BIBLIOGRAPHY.

THE HUMANITIES - A PLANNING GUIDE FOR TEACHERS. THE UNIVERSITY OF THE STATE OF NEW YORK. THE STATE EDUCATION DEPARTMENT, BUREAU OF SECONDARY CURRICULUM DEVELOPMENT. ALBANY, NEW YORK. 1966. 171 PAGES.

UNITS COVERED: HUMANITIES AND THE SCHOOL PROGRAM (PROCEDURE; OBJECTIVES; METHOD; ACTIVITIES; SCHEDULING). FUNCTIONS APPROACH (MAN, VALUES AND EXPRESSION; MAN AND SELF; MAN AND SOCIETY). THE ELEMENTS APPROACH (AESTHETIC EXPERIENCE; FORM; REALITY; MEANING; PURPOSE; ANALYSIS OF SEVERAL WORKS). CHRONOLOGICAL APPROACH (RELIGION; MAN; NATURE; PLAY; COMMUNITY). RECOMMENDATIONS.
INCLUDES TEACHING MATERIALS AND BIBLIOGRAPHY.

APPENDIX B

TEACHERS' PLANNING MANUALS FOR CITY SCHOOL SYSTEMS

ENGLISH-HUMANITIES - GRADES 11 AND 12.
HARTFORD BOARD OF EDUCATION. HARTFORD, CONNECTICUT. 1968.
148 PAGES.
THE GUIDE PROVIDES CONCEPTS, APPROACHES AND ACTIVITIES, AND INCLUDES SEVERAL ARTICLES OF BACKGROUND IDEAS AND ATTITUDES. LISTS OF FILMS AND RECORDS. BIBLIOGRAPHY.

THE HUMANITIES, 1969-1970.
JEFFERSON COUNTY BOARD OF EDUCATION. 3332 NEWBURG ROAD, LOUISVILLE, KENTUCKY 40218. 167 PAGES.
UNITS COVERED: ANCIENT CULTURES. JUDEA-CHRISTIAN CONTINUUM. THE MODERN EPOCH. (ART, LITERATURE, PHILOSOPHY, RELIGION, MUSIC)
INCLUDES TEACHING MATERIALS AND BIBLIOGRAPHY.

THE HUMANITIES - A GUIDE FOR TEACHERS. GRADE 12.
BOARD OF EDUCATION. SALT LAKE CITY, UTAH. 1967. 99 PAGES.
UNITS COVERED: SECTION 1. I. THE AGE OF ORIGIN AND GROWTH (20,000 B.C. TO 600 A.D.). II. THE AGE OF BELIEF AND ADVENTURE (600 A.D. TO 1600 A.D.). III. THE AGE OF REASON AND ENLIGHTENMENT (1600 TO 1800). IV. THE AGE OF IDEOLOGY AND ANALYSIS (1800 A.D. TO THE PRESENT).
SECTION 2. I. WORLD RELIGIONS. II. SOCIAL CONFLICT. III. THE SEARCH FOR SELF-IDENTITY.
INCLUDES SUGGESTED MATERIALS, SUGGESTED ACTIVITIES AND BIBLIOGRAPHY.

THE TEACHERS' MANUAL FOR THE SAN ANTONIO SYMPHONY STUDENT CONCERTS.
PUBLISHED BY THE SAN ANTONIO INDEPENDENT SCHOOL DISTRICT, 1970.
43 PAGES.
PERFORMING ARTS SERIES IN THE SCHOOLS AND IN THE CONCERT HALL.

SYLLABUS FOR INSTRUCTIONAL MUSIC PROGRAMS.
PROJECT I.M.P. SAN ANTONIO INDEPENDENT SCHOOL DISTRICT. 1967.
29 PAGES.
THIS PROGRAM EMPHASIZES THE INTERRELATIONSHIP OF MUSIC WITH OTHER SUBJECTS TAUGHT IN THE SECONDARY SCHOOLS OF SAN ANTONIO. INCLUDES PROGRAM NOTES FOR 8 MUSICAL COMPOSITIONS AND CORRESPONDING TEACHER OUTLINES FOR MUSIC, ART, ENGLISH, AND SOCIAL SCIENCE.

HUMANITIES - A PLANNING GUIDE.
PUBLICATION OF THE CURRICULUM DIVISION OF THE BOARD OF EDUCATION. WICHITA, KANSAS. 1967. 200 PAGES.

SELECTED UNITS COVERED: I. THE ARTISTS' VIEW OF THE WORLD (THE WORLD OF VISION; THE WORLD OF SOUND; THE WORLD OF THOUGHT AND FEELING). II. STORIES IN THE ARTS (NARRATIVE IN LITERATURE; NARRATIVE IN MUSIC; NARRATIVE IN THE VISUAL ARTS; FORM OF THE NARRATIVE). III. RHYTHM IN THE ARTS (RHYTHM IN NATURE; RHYTHM IN MUSIC; RHYTHM IN LITERATURE; RHYTHM IN THE VISUAL ARTS). IV. COLOR IN THE ARTS (COLOR IN VISUAL ARTS; COLOR IN MUSIC AND LITERATURE: IMPRESSIONISM; CCLOR IN LITERATURE). FORM IN THE ARTS.
INCLUDES COURSE OUTLINES, SAMPLE LESSONS, TEACHER AIDS, ASSIGNMENTS, TESTS, AUDIO-VISUAL EQUIPMENT AND MATERIALS, AND BIBLIOGRAPHY.

BIBLIOGRAPHY

HUMANITIES TEXTS

BARNES, HARRY E. AN INTELLECTUAL AND CULTURAL HISTORY OF THE WESTERN WORLD. NEW YORK: DOVER PUBLICATIONS, INC., 1968.

CROSS, LINDAU, AND LAMM. SEARCH FOR PERSONAL FREEDOM. IOWA: WM. C. BROWN, 1970.

DUDLEY, LOUISE, AND AUSTIN FARICY. THE HUMANITIES. NEW YORK: MCGRAW-HILL BOOK CO., 1960.

FENTON, EDWIN, EDITOR. THE HUMANITIES IN THREE CITIES. NEW YORK: HOLT, RINEHART AND WINSTON, 1969.

FLEMING, WILLIAM. ARTS AND IDEAS. NEW YORK: HOLT, RINEHART AND WINSTON, 1968.

KAREL, LEON C. AVENUES TO THE ARTS. MISSOURI: SIMPSON PUBLISHING CO., 1966.

OBLER, PAUL. MIRRORS OF MAN. NEW YORK: AMERICAN BOOK CO., 1968.

SACHS, CURT. THE COMMONWEALTH OF ART. NEW YORK: W. W. NORTON, 1946.

VAN DE BOGART, DORIS. INTRODUCTION TO THE HUMANITIES. NEW YORK: BARNES AND NOBLE, 1968.

WEBER, EUGENE, EDITOR. FROM THE RENAISSANCE TO THE ATOMIC AGE--THE WESTERN TRADITION. NEW YORK: HEATH, 1959.

MUSIC TEXTS

APEL, WILLI. THE HARVARD BRIEF DICTIONARY OF MUSIC. MASSACHUSETTS: HARVARD UNIVERSITY PRESS, 1960.

BERNSTEIN, MICHAEL. INTRODUCTION TO MUSIC. NEW JERSEY: PRENTICE-HALL, 1951.

COPLAND, AARON. WHAT TO LISTEN FOR IN MUSIC. NEW YORK: NEW AMERICAN LIBRARY, 1957.

GROUT, DONALD J. HISTORY OF WESTERN MUSIC. NEW YORK: W. W. NORTON, 1960.

HARMAN, CARTER. A POPULAR HISTORY OF MUSIC. NEW YORK: DELL PUBLICATION, #7034, 1969.

HOFFER, CHARLES R. THE UNDERSTANDING OF MUSIC. BELMONT, CALIFORNIA: WADSWORTH PUBLISHING CO., 1969.

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INDEX

ABILITY:
COURSES WHICH REQUIRE STUDENTS OF ABOVE-AVERAGE ABILITY, SUCH AS THE COLLEGE-BOUND STUDENT, 6, 15, 26, 42, 87, 125, 126, 140, 165, 171, 175, 182, 191, 215, 254, 279, 292, 297, 337
COURSES ACCEPTING STUDENTS REGARDLESS OF ACADEMIC ABILITY, 21, 24, 85, 91, 102, 133, 322
COURSES FOR STUDENTS OF AVERAGE AND ABOVE-AVERAGE ABILITY, 11, 44, 60, 70, 90, 115, 138, 152, 247, 286, 328
TALENTED ARTS-ORIENTED STUDENTS, 32, 48

ANTHROPOLOGY, 4, 56, 339

ARCHEOLOGY, 100, 203

ARCHITECTURE, 8, 21, 34, 36, 38, 46, 56, 78, 80, 82, 91, 119, 128, 140, 142, 145, 151, 154, 158, 160, 164, 170, 191, 193, 203, 208, 211, 232, 285, 290, 294, 316, 322, 337, 345

AREAS - SEE SUBJECTS OR SPECIFIC SUBJECT SUCH AS ART, DANCE, ETC.

ART, 1, 2, 4, 6, 8, 11, 13, 15, 17, 19, 23, 24, 26, 28, 30, 42, 44, 46, 48, 50, 56, 58, 60, 62, 65, 67, 70, 72, 73, 76, 80, 82, 85, 87, 89, 93, 95, 98, 100, 102, 104, 106, 109, 111, 113, 115, 117, 119, 122, 124, 126, 128, 131, 133, 137, 142, 144, 147, 149, 151, 152, 158, 162, 164, 166, 168, 170, 172, 174, 177, 179, 184, 185, 187, 189, 196, 198, 203, 206, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 235, 237, 241, 243, 245, 247, 249, 252, 255, 262, 264, 266, 270, 272, 274, 275, 277, 278, 283, 285, 286, 288, 290, 292, 294, 299, 301, 303, 305, 307, 309, 311, 313, 314, 316, 318, 320, 322, 324, 327, 331, 333, 335, 337, 339, 345, 347
SEE ALSO SUBJECTS, ARCHITECTURE, PAINTING, SCULPTURE

BIBLIOGRAPHY (COURSE GUIDES WHICH CONTAIN . . .), 9, 12, 18, 19, 23, 27, 31, 35, 43, 52, 54, 59, 61, 66, 69, 74, 79, 82, 85, 88, 92, 94, 96, 99, 101, 107, 118, 125, 127, 129, 132, 139, 141, 142, 144, 146, 155, 160, 162, 165, 172, 186, 190, 192, 194, 197, 204, 207, 216, 217, 220, 221, 223, 225, 230, 233, 236, 238, 242, 246, 250, 254, 256, 267, 269, 286, 291, 295, 297, 299, 309, 316, 321, 325, 338, 340, 342, 346

CHRONOLOGICAL (ORGANIZATIONAL APPROACH TO COURSE CONTENT), 6, 8, 11, 13, 15, 21, 23, 24, 26, 42, 46, 48, 65, 70, 73, 76, 78, 80, 82, 85, 98, 100, 104, 111, 113, 115, 119, 124, 126, 131, 140, 142, 152, 154, 156, 166, 177, 184, 191, 193, 209, 211, 213, 215, 219, 223, 229, 237, 252, 262, 274, 275, 277, 278, 286, 292, 294, 303, 307, 309, 311, 314, 316, 324, 328, 337, 347
SEE ALSO ORGANIZATION

COMMUNICATION ARTS, 158, 179, 198, 227

COMPILATION - SEE DATE

CORE (SUBJECT AREAS WHICH ARE EMPHASIZED):
ART AND HISTORY, 111
ART AND LITERATURE, 145
ART AND MUSIC, 303
ART, LITERATURE, AND MUSIC, 19, 56, 104, 120, 128, 196, 252
ART, HISTORY, LITERATURE, AND MUSIC, 277
ART, HISTORY, LITERATURE, MUSIC, AND PHILOSOPHY, 98, 100, 213, 260, 337
CITY LIFE, 270
ENGLISH, 60, 138, 140, 219
ENGLISH AND SOCIAL STUDIES, 67, 275
HISTORY, 122, 142, 223
HISTORY AND LITERATURE, 124, 126, 243, 245, 305, 311, 333
19TH AND 20TH CENTURIES, 223
20TH CENTURY, 40, 206, 270, 333, 341
INDIAN CULTURE, 4
LITERATURE, 87, 189, 297, 299, 335
LITERATURE AND PHILOSOPHY, 203
PHILOSOPHY, 182
RELIGION, 137
SOCIAL STUDIES AND BEHAVIORAL SCIENCE, 288, 339
SOCIAL STUDIES AND ENGLISH, 67, 275

CRAFTS, 34, 109, 158

DANCE, 21, 30, 32, 34, 78, 91, 104, 109, 128, 151, 164, 170, 179, 196, 206, 208, 209, 223, 232, 262, 311

DATE:
COMPILATION OF THE COURSE GUIDE,
1962: 42, 229
1963: 145, 170
1964: 28, 154, 266
1965: 19, 58, 62
1966: 26, 38, 40, 73, 84, 120, 138, 140, 203, 232, 327
1967: 30, 34, 36, 87, 113, 128, 164, 179, 191, 196, 239, 245, 264, 268, 307, 309
1968: 6, 89, 91, 98, 104, 133, 144, 168, 193, 198, 221, 255, 277, 285, 290, 292
1969: 2, 4, 51, 93, 102, 111, 160, 174, 187, 211, 227, 252, 258, 260, 270, 281, 294, 301, 322, 333, 335, 339, 341
1970: 11, 13, 15, 21, 32, 44, 46, 48, 50, 54, 56, 60, 65, 67, 95, 122, 124, 131, 135, 142, 149, 151, 166, 172, 182, 184, 185, 201, 206, 213, 215, 217, 219, 223, 225, 232, 241, 249, 262, 272, 283, 288, 297, 299, 314, 316, 347
1971: 70, 72, 137, 177, 274, 275, 313
INITIATION OF THE PROGRAM,
1962: 266
1963: 124, 170, 301, 324
1964: 113, 154, 239, 260
1965: 44, 58, 62, 70, 85, 87, 93, 98, 164, 345
1966: 4, 26, 73, 84, 91, 131, 135, 203, 232, 278
1967: 11, 30, 34, 56, 89, 128, 133, 149, 196, 245, 252, 255, 272, 327, 347

1968: 2, 6, 67, 104, 168, 213, 320
1969: 13, 15, 95, 102, 160, 174, 270, 322, 331, 339
1970: 32, 122, 262, 313

DESIGN, 34

DRAMA, 2, 6, 11, 32, 34, 38, 62, 104, 109, 117, 140, 145, 149, 158, 164, 179, 184, 196, 198, 208, 219, 232, 266, 272, 286, 290, 309, 316, 331, 339
SEE ALSO THEATRE

ELECTIVE, 4, 9, 11, 13, 15, 21, 26, 30, 32, 36, 44, 47, 48, 52, 54, 56, 63, 65, 70, 85, 87, 90, 93, 96, 98, 102, 107, 113, 115, 119, 125, 131, 133, 135, 149, 154, 156, 160, 165, 166, 171, 172, 184, 185, 190, 191, 206, 213, 215, 228, 236, 243, 254, 260, 262, 270, 273, 275, 279, 284, 286, 295, 297, 299, 302, 312, 322, 325, 328, 336, 337, 343, 346

ELEMENTS (ORGANIZATIONAL APPROACH TO COURSE CONTENT), 28, 32, 34, 36, 145, 147, 149, 151, 179, 185, 187, 198, 232, 311
SEE ALSO ORGANIZATION, RELATED ARTS

ENGLISH, 17, 54, 67, 84, 95, 102, 131, 133, 138, 140, 235, 249, 270, 303, 311, 327
SEE ALSO LITERATURE

EMPHASIS - SEE CORE

EVALUATION (MEANS OF STUDENT'S EVALUATION DESCRIBED), 1, 2, 4, 9, 22, 25, 27, 28, 30, 34, 42, 45, 52, 62, 65, 69, 74, 76, 82, 85, 88, 90, 92, 94, 99, 101, 103, 107, 112, 114, 115, 118, 127, 129, 134, 136, 142, 150, 165, 167, 171, 175, 180, 182, 184, 192, 194, 197, 199, 204, 207, 210, 216, 220, 230, 233, 238, 242, 246, 248, 261, 271, 273, 277, 284, 286, 289, 291, 295, 297, 299, 302, 307, 312, 314, 325, 346

FILM, 34, 95, 160, 179, 223

FORMAT - SEE SIZE

FRESHMEN (COURSE OFFERED AT FRESHMAN LEVEL), 28, 54, 199, 250

FUTURE (COURSE GUIDES WHICH CITE FUTURE PLANS), 2, 27, 41, 42, 47, 52, 88, 89, 91, 94, 96, 103, 104, 114, 120, 122, 131, 134, 136, 150, 155, 159, 171, 175, 210, 213, 216, 256, 261, 271, 273, 279, 292, 302, 328, 338, 346

GOVERNMENT (AND POLITICS), 106, 122, 290
SEE ALSO SOCIAL STUDIES

GRADE - SEE FRESHMAN

GRADE - SEE FRESHMEN, SOPHOMORES, JUNIORS, SENIORS

HISTORY, 13, 17, 19, 26, 34, 38, 42, 48, 50, 58, 62, 70, 82, 89, 91, 93, 98, 100, 102, 111, 113, 117, 122, 124, 126, 140, 142, 152, 154, 164, 168, 170, 177, 184, 211, 213, 215, 217, 221, 223, 225, 227, 237, 243, 247, 252, 2558 272, 275, 277, 278, 285, 290, 299, 305, 307, 309, 314, 316, 320, 324, 331, 333,

337, 339, 345
SEE ALSO SUBJECTS

HOME ECONOMICS, 32, 198

HUMAN RELATIONS, 2, 122

INDUSTRIAL ARTS, 17, 122

INITIATION - SEE DATE

JUNIORS (COURSE OFFERED AT JUNIOR LEVEL), 9, 11, 15, 21, 23, 30, 36, 42, 47, 56, 63, 65, 69, 87, 93, 102, 104, 117, 131, 135, 156, 160, 182, 209, 213, 246, 262, 269, 275, 286, 295, 297, 302, 305, 322, 325, 336, 340

LITERATURE, 1, 2, 4, 6, 8, 11, 13, 15, 19, 21, 24, 26, 30, 36, 38, 42, 44, 46, 48, 58, 60, 62, 65, 70, 72, 73, 76, 78, 80, 82, 85, 87, 89, 91, 93, 98, 100, 102, 104, 106, 109, 111, 113, 115, 119, 122, 124, 126, 128, 137, 142, 144, 162, 166, 168, 170, 172, 174, 177, 184, 185, 187, 189, 191, 193, 196, 203, 206, 209, 211, 213, 215, 217, 219, 221, 223, 225, 237, 241, 243, 245, 247, 252, 255, 262, 264, 266, 272, 274, 275, 277, 278, 283, 285, 290, 292, 294, 297, 299, 301, 305, 307, 309, 313, 314, 316, 318, 320, 322, 324, 333, 335, 337, 339, 345, 347
SEE ALSO SUBJECTS, POETRY, ENGLISH

MATHEMATICS, 17, 213

MUSIC - SEE SUBJECTS

ORGANIZATION OF COURSE CONTENT:
CHRONOLOGICAL AND ELEMENTS, 62, 109, 117, 128, 164, 196, 329
CHRONOLOGICAL AND THEMATIC, 19, 30, 38, 58, 72, 89, 91, 106, 122, 162, 170, 189, 225, 227, 241, 243, 272, 283, 320, 331, 339, 345
THEMATIC AND ELEMENTS, 158

PAGES - SEE SIZE

PAINTING, 21, 34, 36, 38, 78, 91, 140, 142, 145, 154, 160, 191, 193, 208, 232, 285

PHILOSOPHY, 4, 6, 8, 11, 13, 17, 19, 21, 23, 30, 38, 42, 46, 48, 50, 62, 70, 72, 76, 78, 80, 82, 93, 95, 98, 100, 102, 104, 106, 109, 111, 113, 119, 124, 128, 137, 140, 149, 152, 154, 162, 164, 185, 189, 193, 203, 213, 215, 217, 219, 245, 252, 272, 275, 283, 285, 290, 292, 294, 297, 299, 301, 309, 311, 314, 316, 335, 337, 345
SEE ALSO SUBJECTS

PHOTOGRAPHY, 34, 104

POETRY, 34, 140, 164, 179, 232, 274
SEE ALSO LITERATURE

PSYCHOLOGY, 122, 223, 235, 311, 337, 339

REFERENCE MATERIALS (INCLUDED IN COURSE GUIDE), 3, 6, 12, 13, 22, 28, 31, 35, 41, 43, 48, 52, 54, 59, 61, 63, 66, 69, 74, 82, 85, 92, 96, 99, 105, 118, 119, 120, 125, 127, 129, 132, 134, 139, 141, 142, 146, 155, 160, 162, 165, 180, 183, 184, 186, 187, 190, 192, 194, 197, 202, 207, 212, 214, 216, 220, 221, 225, 228, 230, 236, 238, 242, 246, 248, 256, 267, 271, 279, 281, 284, 286, 289, 291, 295, 297, 299, 303, 307, 309, 315, 316, 321, 323, 325, 334, 336, 340, 342, 343, 346

RELATED ARTS, 147, 149, 151, 179, 198

RELIGION, 13, 17, 21, 23, 70, 72, 78, 80, 82, 91, 93, 95, 98, 104, 109, 113, 119, 122, 137, 145, 158, 189, 193, 203, 215, 285, 290, 297, 309, 314, 316, 337

REQUIRED COURSE, 69, 91, 180, 199, 204, 219, 246

SCIENCE, 13, 17, 102, 113, 122, 133, 170, 213, 227, 249, 270

SCULPTURE, 21, 34, 36, 38, 78, 80, 91, 119, 193, 208, 232, 285

SENIORS (COURSE OFFERED AT SENIOR LEVEL), 6, 9, 11, 13, 15, 21, 23, 30, 36, 42, 47, 48, 56, 63, 65, 69, 70, 85, 87, 90, 91, 93, 98, 102, 104, 113, 115, 117, 125, 126, 131, 135, 149, 152, 154, 156, 160, 165, 166, 172, 175, 182, 184, 185, 190, 191, 194, 204, 213, 215, 219, 228, 233, 236, 238, 243, 246, 247, 254, 256, 260, 262, 269, 273, 275, 284, 286, 292, 295, 299, 302, 320, 322, 325, 328, 336, 337, 340, 341, 346

SIZE (COURSE MATERIALS):

1 TO 5 PAGES, 1, 11, 13, 15, 21, 23, 32, 36, 44, 46, 50, 56, 62, 70, 72, 77, 84, 109, 115, 137, 149, 151, 156, 158, 168, 177, 184, 208, 209, 217, 243, 247, 258, 262, 274, 299, 301, 311, 313, 331

6 TO 10 PAGES, 2, 6, 24, 34, 38, 40, 48, 60, 85, 100, 119, 122, 124, 131, 133, 152, 154, 160, 162, 166, 172, 189, 201, 213, 221, 225, 232, 264, 268, 275, 277, 292, 305, 307, 314, 337, 343

11 TO 20 PAGES, 17, 30, 42, 54, 73, 76, 82, 89, 106, 111, 113, 135, 147, 170, 182, 198, 206, 239, 260, 278, 281, 303, 318, 347

21 TO 30 PAGES, 87, 91, 93, 144, 164, 187, 196, 215, 223, 227, 235, 266, 283, 285, 286, 294, 297, 320, 333, 335

31 TO 50 PAGES, 19, 28, 58, 67, 78, 80, 102, 126, 128, 174, 191, 211, 241, 249, 252, 272, 316, 322, 327

51 TO 100 PAGES, 8, 26, 51, 65, 95, 98, 104, 120, 142, 145, 185, 229, 237, 245, 270, 288, 309

OVER 100 PAGES, 4, 117, 138, 140, 179, 193, 203, 219, 255, 290, 324

SOCIAL STUDIES, 24, 44, 54, 65, 67, 72, 95, 100, 102, 133, 193, 206, 219, 223, 229, 235, 245, 247, 283, 288, 311, 339, 347
SEE ALSO GOVERNMENT

SOPHOMORES (COURSE OFFERED AT SOPHOMORE LEVEL), 21, 26, 56, 69, 87, 104, 131, 180, 246, 254, 262, 269, 275, 322, 336

SUBJECTS: MUSIC AND . . .
ART, 1, 2, 4, 6, 8, 11, 13, 15, 17, 19, 23, 24, 26, 28, 30, 42, 44, 46, 48, 50, 56, 58, 60, 62, 65, 67, 70, 72, 73, 76, 80, 82, 85, 87, 89, 93, 95, 98, 100, 102, 104, 106, 109, 111, 113, 115, 117, 119, 122, 124, 126, 128, 131, 133, 137, 142, 144, 147, 149, 151, 152, 158, 162, 164, 166, 168, 170, 172, 174, 177, 179, 184, 185, 187, 189, 196, 198, 203, 206, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 235, 237, 241, 243, 245, 247, 249, 252, 255, 262, 264, 266, 270, 272, 274, 275, 277, 278, 283, 285, 286, 288, 290, 292, 294, 299, 301, 303, 305, 307, 309, 311, 313, 314, 316, 318, 320, 322, 324, 327, 331, 333, 335, 337, 339, 345, 347
LITERATURE, 21, 36, 38, 78, 91, 145, 154, 191, 193, 297
ART AND LITERATURE, 1, 28 48 6, 8, 11, 13, 15, 19, 24, 26, 30, 42, 44, 46, 48, 58, 60, 62, 65, 70, 72, 73, 76, 80, 82, 85, 87, 89, 93, 98, 100, 102, 104, 106, 109, 111, 113, 115, 119, 122, 124, 126, 128, 137, 142, 144, 147, 149, 151, 152, 162, 166, 168, 170, 172, 174, 177, 184, 185, 187, 189, 196, 203, 206, 209, 211, 213, 215, 217, 219, 221, 223, 225, 237, 241, 243, 245, 247, 252, 255, 262, 264, 266, 272, 274, 275, 277, 278, 283, 285, 290, 292, 294, 299, 301, 305, 307, 309, 313, 314, 316, 318, 320, 322, 324, 333, 335, 337, 339, 345, 347
ART, HISTORY, AND LITERATURE, 26, 58, 89, 122, 126, 142, 168, 170, 177, 184, 211, 221, 223, 225, 237, 243, 247, 255, 277, 278, 305, 307, 320, 324, 333, 339
ART, LITERATURE, AND PHILOSOPHY, 4, 6, 8, 11, 13, 19, 30, 42, 46, 48, 62, 70, 72, 76, 80, 82, 93, 98, 100, 102, 104, 106, 109, 111, 113, 119, 124, 128, 137, 149, 152, 162, 185, 189, 203, 213, 215, 217, 219, 245, 252, 272, 275, 283, 285, 290, 292, 294, 299, 301, 309, 314, 316, 335, 337, 345
ART, HISTORY, LITERATURE, AND PHILOSOPHY, 13, 19, 42, 48, 62, 70, 82, 93, 98, 100, 102, 111, 113, 124, 152, 213, 215, 217, 252, 272, 275, 285, 290, 299, 309, 314, 316, 337, 345
SEE ALSO INDIVIDUAL SUBJECTS SUCH AS ART, LITERATURE, ETC.

TEACHER (ONE FOR ALL SUBJECT AREAS), 4, 42, 104, 112, 135, 138, 140, 151, 154, 156, 160, 182, 191, 201, 209, 212, 247, 274, 295, 322

TEAM TEACHING, 1, 2, 9, 11, 13, 17, 19, 24, 26, 28, 32, 41, 44, 62, 65, 69, 73, 87, 90, 91, 93, 96, 98, 102, 113, 115, 122, 125, 126, 131, 133, 145, 147, 149, 158, 164, 168, 171, 172, 175, 180, 184, 196, 198, 204, 213, 215, 219, 221, 228, 230, 233, 236, 238, 241, 243, 246, 250, 255, 260, 264, 266, 268, 270, 273, 277, 279, 281, 284, 289, 291, 301, 303, 307, 313, 316, 320, 325, 327, 334, 337, 340, 346, 347

THEATRE, 32, 82, 147, 151, 283, 285, 311
SEE ALSO DRAMA

THEMATIC (ORGANIZATIONAL APPROACH TO THE COURSE), 2, 4, 17, 40, 44, 51, 54, 60, 67, 87, 93, 95, 102, 120, 133, 138, 144, 156, 160, 168, 172, 174, 182, 185, 201, 203, 206, 217, 221, 232, 235, 245, 249, 252, 255, 258, 260, 264, 268, 270, 281, 288, 290, 297, 299, 301, 305, 311, 313, 318, 324, 328, 333, 341, 343
SEE ALSO ORGANIZATION

WRITING, 160, 335
SEE ALSO ENGLISH, LITERATURE